VISIT…

SATCH BOOGIE

Music by Joe Satriani

Solo Rhy Fig. 1

A5 ⑤3fr. open 5fr. open C A D A A5 ⑤3fr. open ⑥3fr. ⑤ open C A G A A5

A.H. (15ma)

P A.H. P sl. A.H. pitch: E

⑤3fr. open 5fr. open C A D A A5 *w/Rhy. Fill 1

P Full P 3 P

A5 ⑤3fr. open 5fr. open C A D A

1/2 1/2 1/2 1/2 1/2 semi-harm

P Full P P P P P P P P

*This is considered part of Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.

A5 ⑤3fr. open 3fr. open C A C A ⑥3fr. ⑤ open G A A5 ⑤3fr. open 5fr. open C A D A A5 (cont. in notation)

sl. sl. Full Full Full Full Full Full Full 1/2 H P

N.C. (D7)

sl. 1/2 1/2 1/2 P sl. sl. A.H. (15ma) Full

P sem-harm. P P P P H P

sl. sl. sl. A.H. Full

P P P.M. sim.

Rhy. Fill 1

P P P P P P 7 0 6 0 5 0 3 0

Full
sl.
P
F♯5
steady gliss.
Full
sl.
P
15
sl.
sl.
sl.
sl.
sl.
A5 B5 F♯5
H H H H P H H
1/2
A.H. (15ma)
A5
B5 F♯5
A.H.
pitch: G
*Pull bar up.
1/4
P
Full
A.H. 1/2
(15ma)
A5
A.H.
pitch: D♯
(end Rhy. Fig. 1)

w/Rhy. Fig. 1

(A5)

Let ring

*Semi-harm.

*Depress bar **Pull bar up.
before striking note.

F♯5 A5 B5 F♯5

8va

Full Full 1½ 1/2 1½ loco 1/2

sl. sl. sl.

Full Full 1½ 1/2 1½ 1/2

sl. sl. sl.

A5 B5 F♯5 A5 B5 F♯5

P Full P 1/2 Full P 1/2 P semi-harm.

grad. bend

sl. P P P P

A5 (A5) w/Fill 1 N.C.

sl. sl. trem. bar

TP P P H H TPPP HH TPP P H H TPP P H H P HPH TPP P H H TPP

(w/Flanger)

sl sl

TP P P H H TPPP HH TPPP H H P HPH TPP PHH TPP

TP P P H H TP P P H H TP P H P TP P H P H TP P P H H TP P TP P H H TP P H H

TP TP P H H TP P H H TP P TP P P H H TP P P H H TP P H TP P P H H TP P H H TP P P H

*Fill 1

Harm. Harm.

(15ma)(15ma)

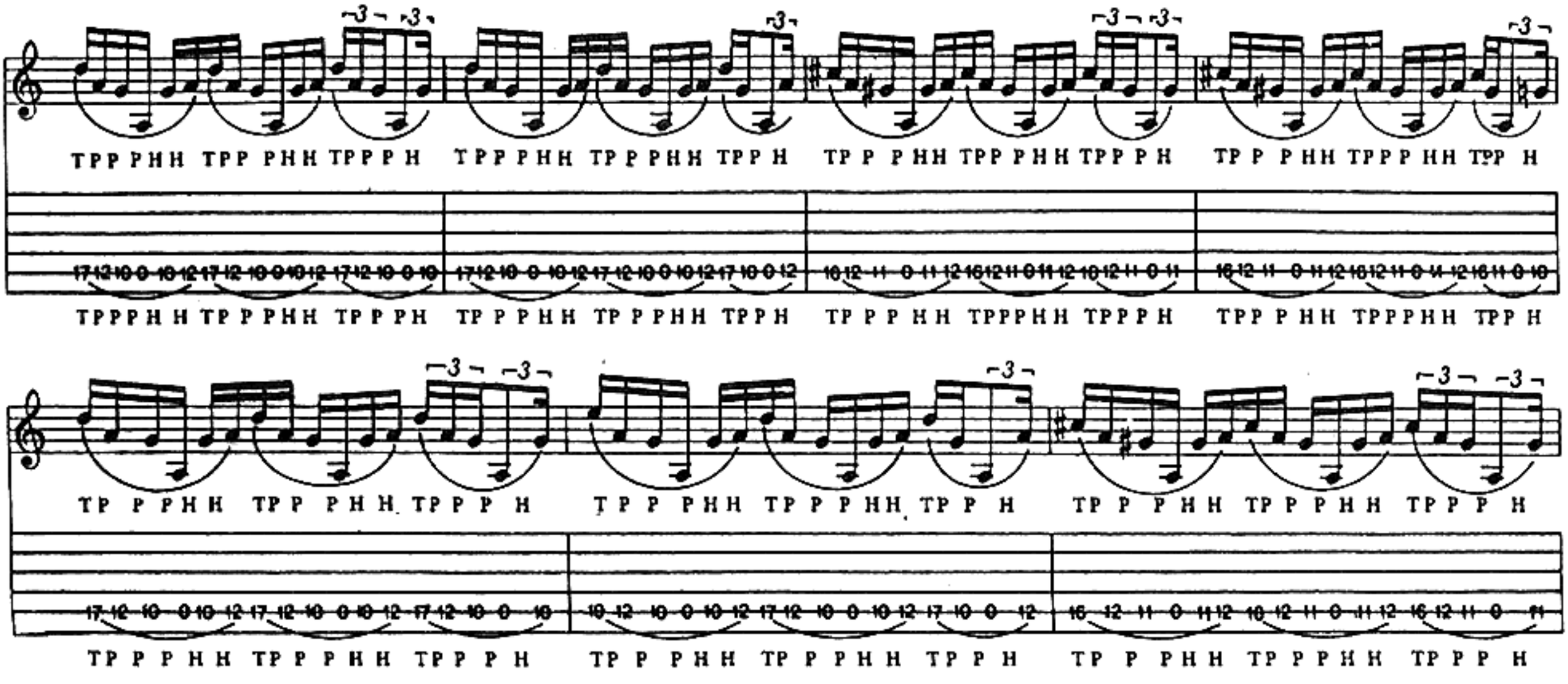
Gtr. II

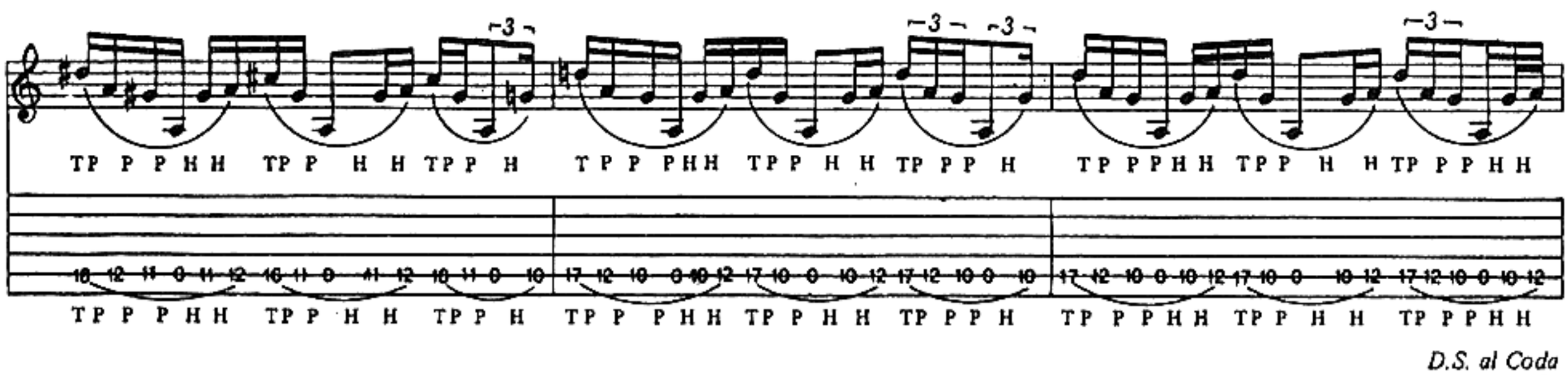
trem. bar

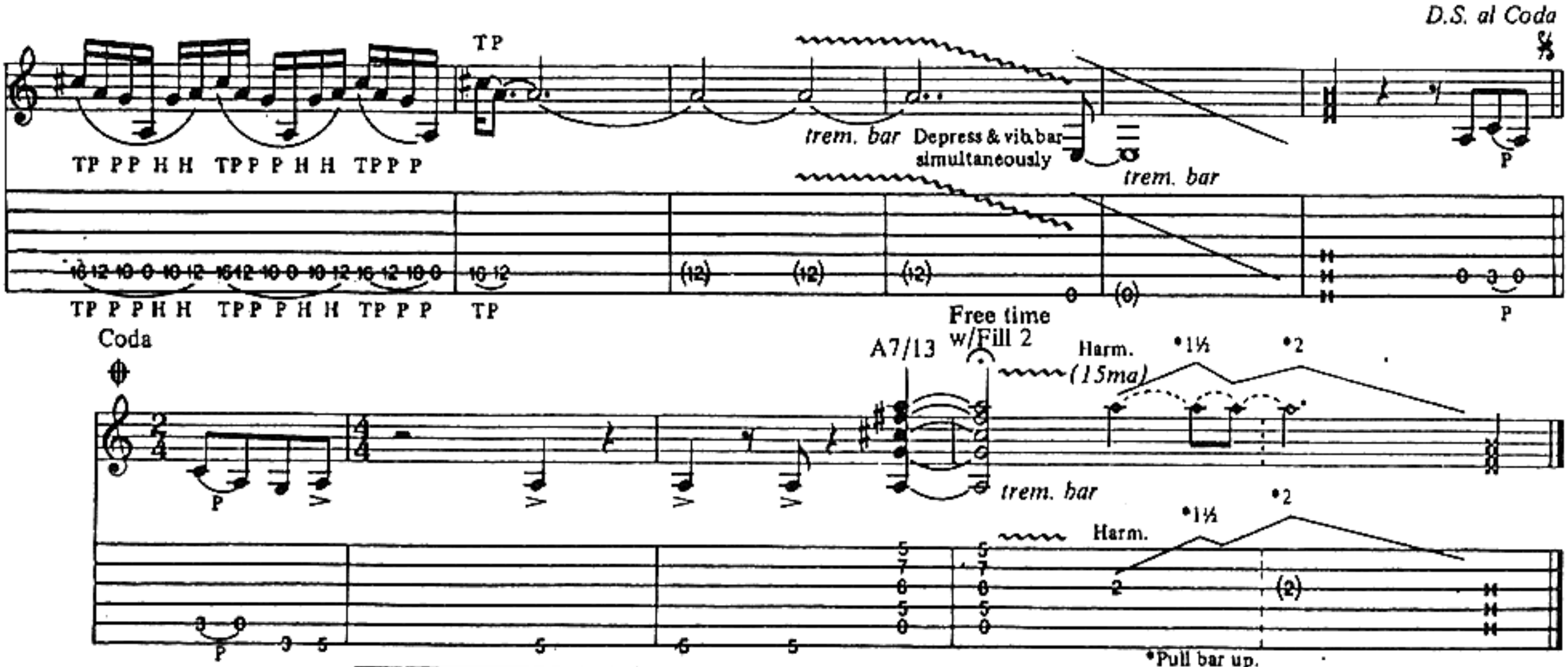
Gtr. III

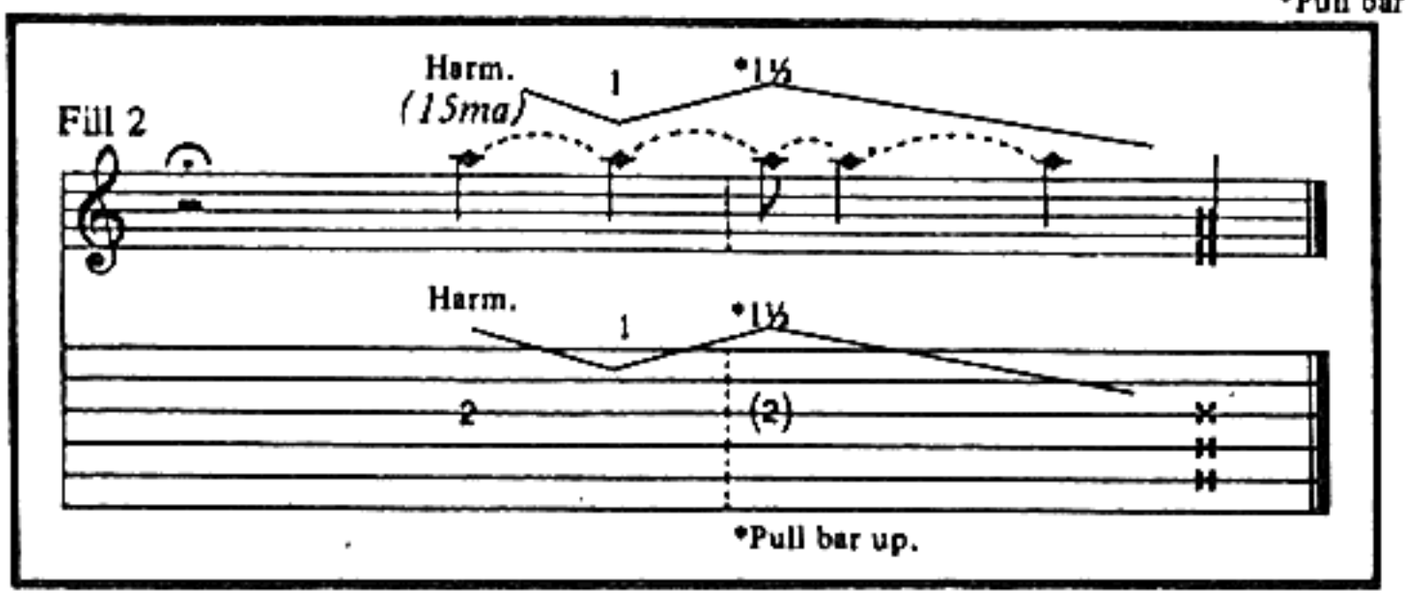
Harm.

*Both gtrs. play same harm ; Gtr. II descends with bar right away, and Gtr. III begins descending at beat 3.


T P P P H H T P P P H H T P P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H


T P P P H H T P P P H H T P P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H
T P P P H H T P P P H H T P P H


T P P P H H T P P P H H T P P P
T P
trem. bar
Depress & vib. bar simultaneously
trem. bar
D.S. al Coda
P
T P P H H T P P P H H T P P P
T P
(12)
(12)
(12)
(0)
P
Coda
A7/13
Free time w/Fill 2
Harm.
(15ma)
•1½
•2
trem. bar
P
Harm.
•1½
•2
(2)
*Pull bar up.


Fill 2
Harm.
(15ma)
1
•1½
Harm.
1
•1½
2
(2)
*Pull bar up.

HILL OF THE SKULL

Music by Joe Satriani

E5 G5 3fr. Cmaj7 3fr. D5 5fr. A5 5fr. B5 4fr. B 4fr. F5 F♯5 E5(type 2)

C5 3fr. G/B 2fr. E5(type 3) E7/G♯ B5II F E5(type 4) 7fr. E

Slow Rock ♩ = 63

E5 G5 Cmaj7 D5 A5 G5

**Gtr. III

8va

*Gtr. I

Gtr. II *trem. bar vibs (both gtrs.)*

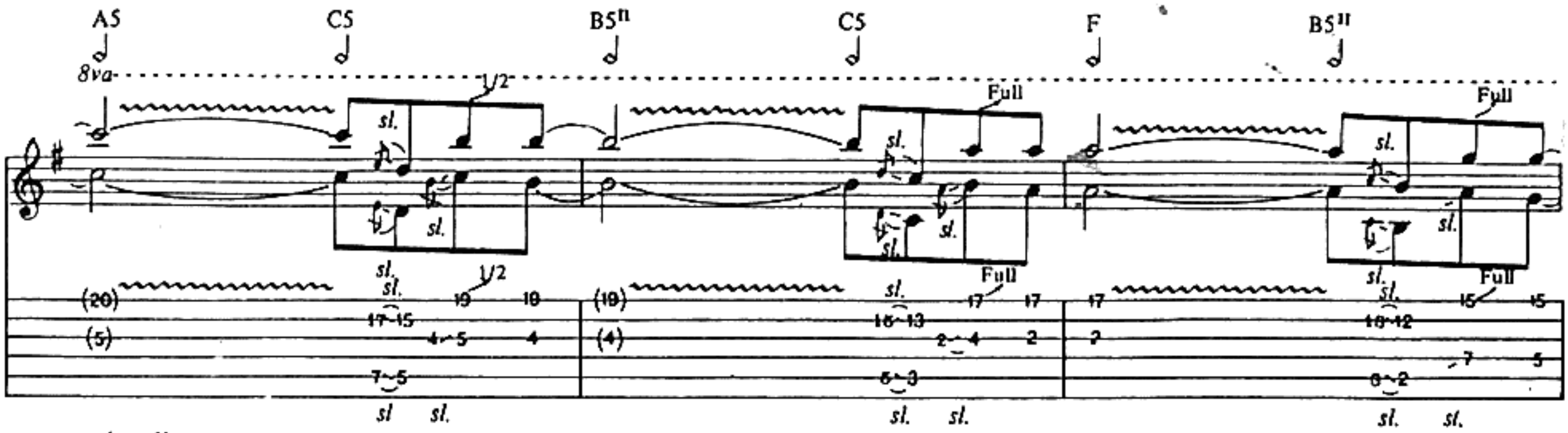
loco *mf* sl.

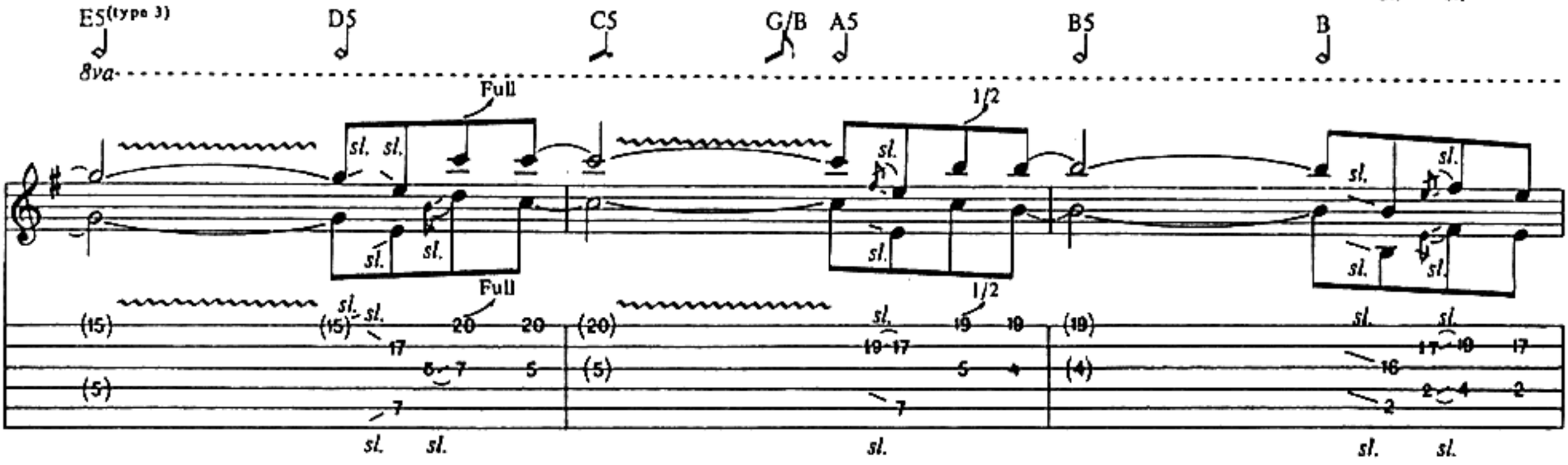
T A B

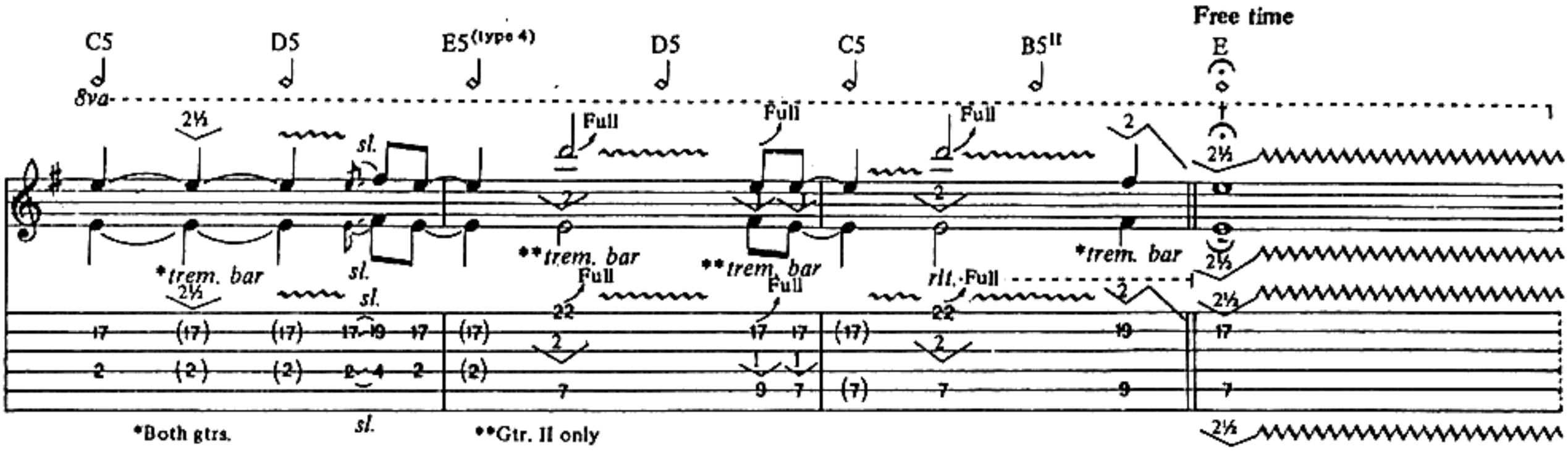
*Gtr. I sounds one octave higher than written;
Gtr. II sounds as written.
**Vocoder & bass arr. for gtr.

B5 B E5 G5 Cmaj7 F5 F♯5 A5

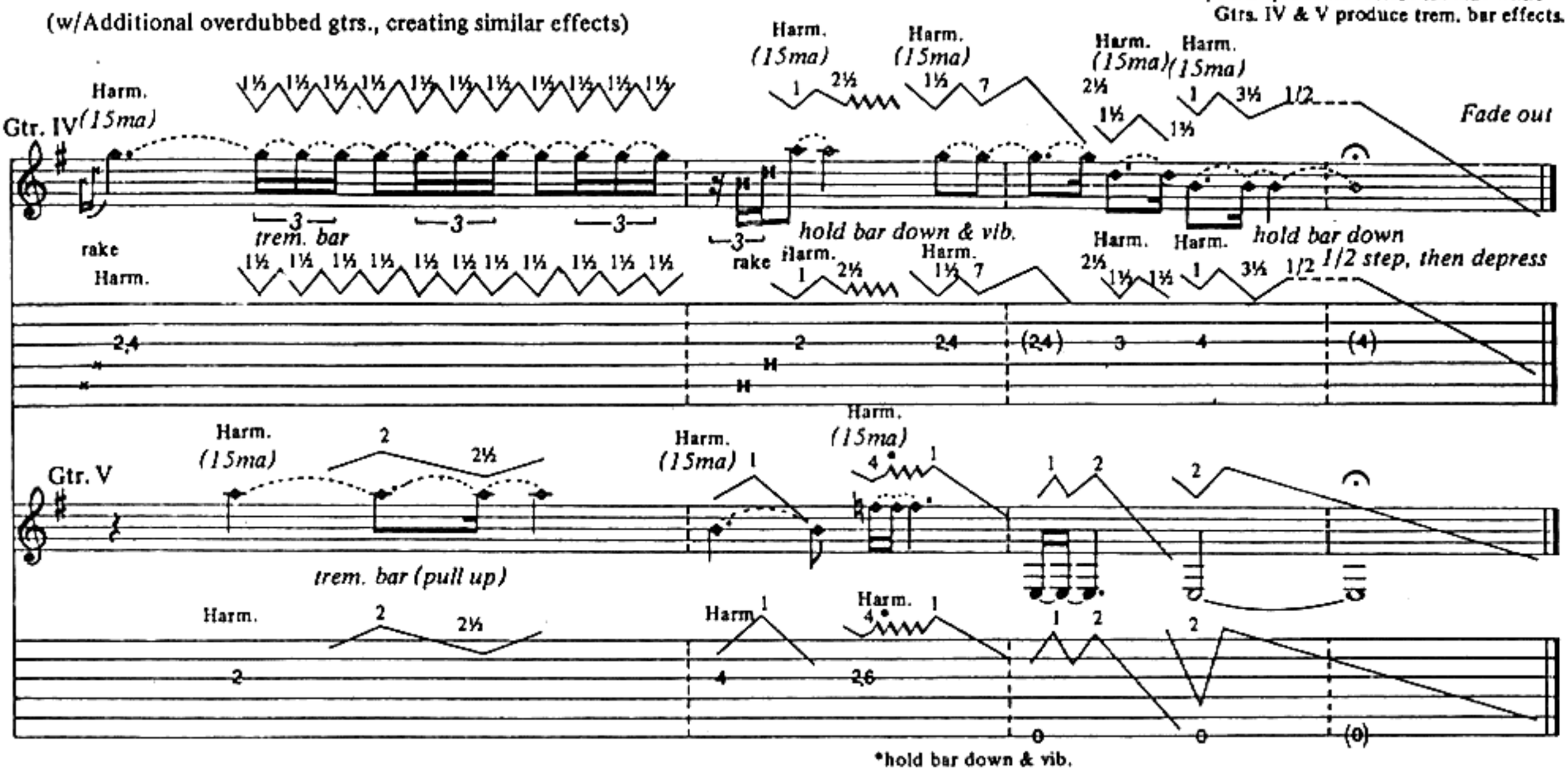
8va sl. sl. sl.







(w/Additional overdubbed gtrs., creating similar effects)



CIRCLES

Music by Joe Satriani

E5 G5 A5 F5 C5 B7

Moderately slow ♩ = 84

Intro (Synth perc.) (Drums) 2 N.C.

(approx. 2 sec.) *w/echo (clean tone) *mp* P.M. sl. sl. sl. let ring P.M.-|

*Delay repeats: ♩ = 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 7

P.M. sl. sl. sl. let ring P.M.-|

sl. sl. sl.

P.M. sl. sl. let ring P.M.-|

sl. sl.

P.M. sl. sl. let ring P.M.-|

sl. sl.

P.M.----| P.M.-------| P.M.-| P.M. sl. P.M. sl. P.M. P.M.----| P.M.-------|

sl. sl.

To Coda

P.M. P.M. P.M. P.M. P.M. P.M. sl. sl. sl. let ring P.M.-| P.M. P.M. P.M. P.M. P.M.

sl. sl. sl.

P.M. sl. sl. sl. let ring P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sl. sl. sl.

Double time (♩ = 168)

⑥ open ⑥ open

Gtr. II- Rhy. Fig. 1

E5 E G5 A5 E

Full P.M.

Gtr. I

f w/Wah wah (distorted tone; echo off)

Full

P.M. P.M. P.M. P.M. P.M. P.M.

(end Rhy. Fig. 1) w/Rhy. Fig. 1 *(7 times)*

⑥ open

E5 E E5 E G5 A5 E E5 E E5 E

(P.M.) (P.M.)

Full P Full P Full Full P Full P

trem. bar (slow vib.) (fast vib.)

Full Full Full Full

8va

E5 E G5 A5 E E5 E E5 E

P T P P P T P P P T P P P T P P P T P P P T P P P T P P H T P P P T P P H T P P H T P P P H H P P

3 5 5 6 5 3

P T P P P T P P P T P P P T P P P T P P P T P P H T P P P T P P H T P P H T P P P H H P P

17 15 12 10 17 15 12 10 17 15 12 10 17 15 12 10 17 15 12 10 17 15 12 15 17 15 12 10 17 15 12 15 17 15 12 15 17 15

14 8

⑥ open ⑥ open ⑥ open ⑥ open

E5 E G5 A5 E E5 E E5 E

8va

H T P P T sl. sl. P P T sl. sl. sl. P P T sl. sl. P P T sl. sl. P P T sl. sl. P P T sl. sl. P P P T P H T P P P T P T P P

6 6 7 6 3 5 3 3

H T P P T sl. sl. P P T sl. sl. sl. P P T sl. sl. P P T sl. sl. P P T sl. sl. P P T sl. sl. P P P T P H T P P P T P T P P pick sl.

12 15 18 15 12 18 17 18 15 12 18 17 18 17 15 12 18 17 18 15 12 18 17 18 15 12 18 17 19 17 15 12 19 15 17 19 17 15 12 19 17 19 15 12 (20)

E5 E G5 A5 E E5 E E5 E E5 E G5 A5 E

loco 8va Full P Full Full Full P Full Full Full P loco sl.

grad. release 3 grad. release grad. release grad. release sl.

Full P Full Full Full P Full Full Full P sl. sl. trem. bar (pull up & vib.)

E5 E E5 E E5 E G5 A5 E E5 E E5 E

1/2 let ring 8va loco TPH TP P TP H TPP TPH TP H TPP TPH TPH TP P TP P sl. H

H H TPH TP P TPH TPP TPH TP H TPP TPH TPH TPP H

T P P sl.

E5 E G5 A5 E E5 Full E5 E F5 C5

P P P H H P H H P P TP P H H P H H Full 1/2 Full sl. Rhy. Fig. 2 sl.

8va rake rake

P P A.H. Full 1/2 Full sl.

P H H P H H P P TP P H H P H H (end Rhy. Fig. 2) w/Rhy. Fig. 2 *(3 times)*

A5 A A5 A A5 E F5 C5 A5 A A5 A

P.M. 8va H P P P P H P P Full

rake rake rake rake sl. sl. P sl.

H P P P P H P P sl. sl. P Full sl.

A5 E F5 C5 A5 A A5 A A5 E F5 C5 A5 A A5 A

loco 1/2 P H P Full 1/4 1/2 *A.H. T 1/2 P sl.

trem. bar trem. bar (grad. descent) sl.

*Tapped harmonics.

w/Rhy. Fig. 1 *(3 times)*

E5 E G5 A5 E E5 E E5 E E5 E G5 A5 B E5 E E5 E

Full Full Full Full Full Full

8va *loco* P

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

3 3 3 3 3 3 3 3

22 22 22 (22) 19 22 19 17 sl. 19 17 sl. 17 15 12 12 sl. 10 P 0 sl. 0 9 7 10 9 7 7 5 7 sl.

0 0 0

E5 E G5 A5 E E5 E E

1/2 A.H. *(15ma)* 1/2 1/2 A.H. *(15ma)*

5 7 7 7 5 7 7 (5) sl. sl.

A.H.

pitches: E E E E

w/Rhy. Fig. 1 (1st bar only)

E5 E G5 A5 E E5 E E5 B

1/2 sl. sl. sl. sl. P.M. sl.

x x 14 12 (12) 10 12 5 5 3 0 5 0 9 sl.

Gtr. I

B7(no 3rd) *8va* Full Full D7(no 3rd) 1/2 1/2 3 Full

sl. P

sl. P Full Full Full *trem. bar* 1/2 1/2 Full

17 17 17 (17) (17) 10 10 (10) 17 15 17 17

4 2 0 (2 3) sl.

Gtr. II

P.M. sl. P.M. sl. P.M. sl. P.M. sl. P.M. sl. P.M. sl. P.M. 3

sl. sl. sl.

B7sus4 B7 *loco* 1/2 Full D7(no 3rd) 1/2 1/2 Cmaj9 3 3 Full

(8va)

(17) 17 16 12 12 16 12 16 16 16 1/2 Full 14 1/2 (14) 1/2 1/2 Full

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. P.M. P.M. sl. P.M. sl. P.M. P.M. P.M. P.M.

sl. sl. sl.

B7sus4 B7 w/Rhy. Fig. 3 A.H. (15ma) D7(no 3rd) 8va Cmaj9

Full 1/2 sl. Full 3 3

A.H. Full 1/2 trem. bar

⑧2fr. ⑧2fr.

B7 sl. loco 8va Harm. (15ma) B B7 P.M. B B7 P.M. D.S. al Coda

trem. bar (grad descent) rake *3 1/2 6½

sl. Harm. *3 1/2 6½

*Pull bar up.

Coda

P.M. P.M. P.M. P.M. P.M. P.M.

E5 (Synth) (w/Ad lib synth perc. effects)

P.M. P.M. P.M.

(Cont. congas) Woodblocks (Cont. congas, woodblocks & tambourine for 5 bars)

Congas cresc.

Synth

Tambourine

dim. mf

*Wind & Windchimes

dim. pp (Backwards synth note) cresc. ff

**Cont. wind & wind chimes for approx. 10 sec.

LORDS OF KARMA

Music by Joe Satriani

C5 A5 D5 B5 E5 E5(type 2)

Moderately uptempo ♩ = 160

Intro
A5(♯11)
*Gtr. I-Rhy. Fig. 1
A13sus4
(end Rhy. Fig. 1)
mf let ring

*Elec. sitar arr. for gtr.

w/Rhy. Fig. 1 (2 times)
A5(♯11)
Gtr. II-Rhy. Fig. 2
A13sus4
1.
f

2.
w/Rhy. Fig. 1 (2 times)
A13sus4
(end Rhy. Fig. 2)
A5(♯11)
Rhy. Fig. 3
P.M.
A13sus4
(end Rhy. Fig. 3)

w/Rhy. Figs. 1 & 3 (both 4 times)
A5(♯11)
Gtr. III
sl.
A13sus4
sl.

A5(♯11)
sl.
1.
A13sus4
1/2
sl.

2.
A13sus4

To Coda

Gtr. II plays Rhy. Fill 3
(on *D.S.* only)

Rhy.
Fig. 4

⑥3fr. ⑥3fr.
CS C CS C

P.M.

*Doubled 8va bassa w/overdubbed gtr.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (1st 3 bars only)

⑥open ⑥open
AS A AS A

Gtr. IV

trem. bar (both gtrs.)

w/Rhy. Fill 1

Rhy. Fig. 5

⑥5fr. ⑥5fr. ⑥5fr. ⑥5fr. ⑥2fr. ⑥2fr.
D5 D D5 D D5 D D5 B5 B B5 B

(end Rhy. Fig. 5)

†Pull bar up.

Don't pick - - -

w/Rhy. Fig. 5

w/Rhy. Fill 2

w/Rhy. Fill 2

Rhy. Fill 1

Rhy. Fill 2

Rhy. Fill 2 A

Rhy. Fill 3

Rhy. Fig. 6 E5 C5 (end Rhy. Fig. 6) w/Rhy. Fig. 6 *(2 times)* E5 C5 E5

w/Fill 1 E5 (type 2)

C5 Gtr. III Gtr. IV

w/Rhy. Fig. 1 *(2 times)* & Rhy. Fig. 2 A5(♯11) Gtr. III Harm. *(15ma)* A13sus4

trem. bar grad. descent

Depress bar as far as possible. Harm.

*Tapped harmonic (lightly tap stg. over 4fr. w/bar depressed, then gradually release).

**Bar at normal position; begin pulling up on bar from this point.

A5(♯11) A13sus4

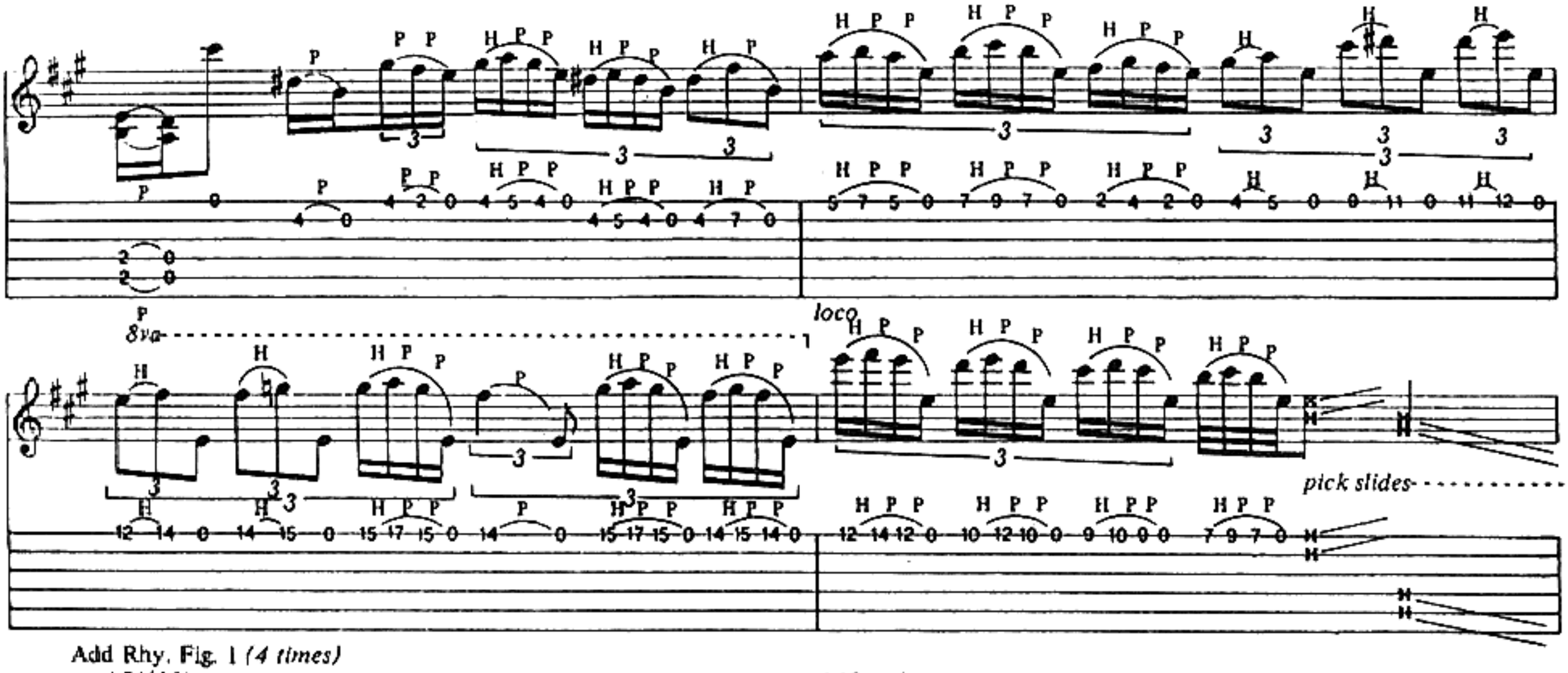
pick slides

Fill 1

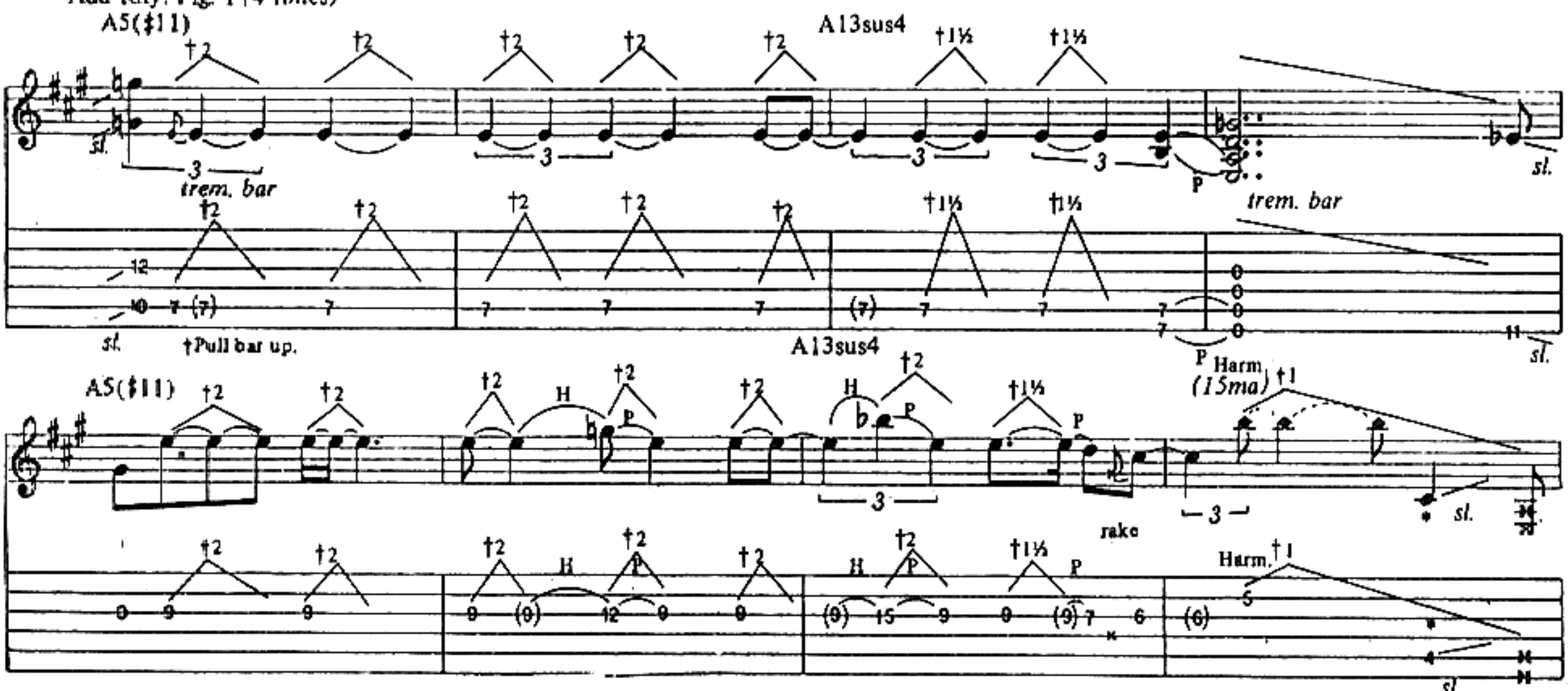
trem. bar

Guitar solo
w/Rhy. Fig. 3 *(7 times)*

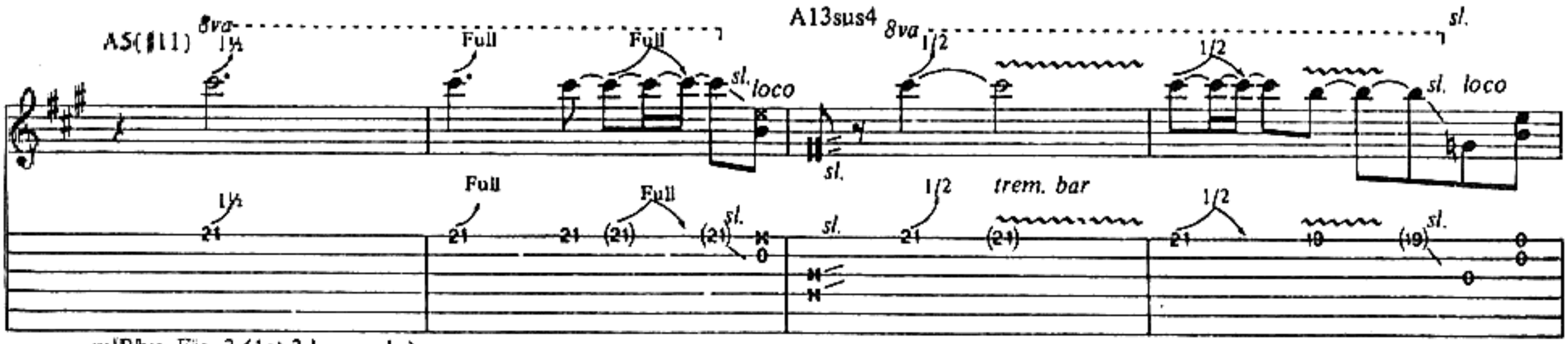
N.C.(A)



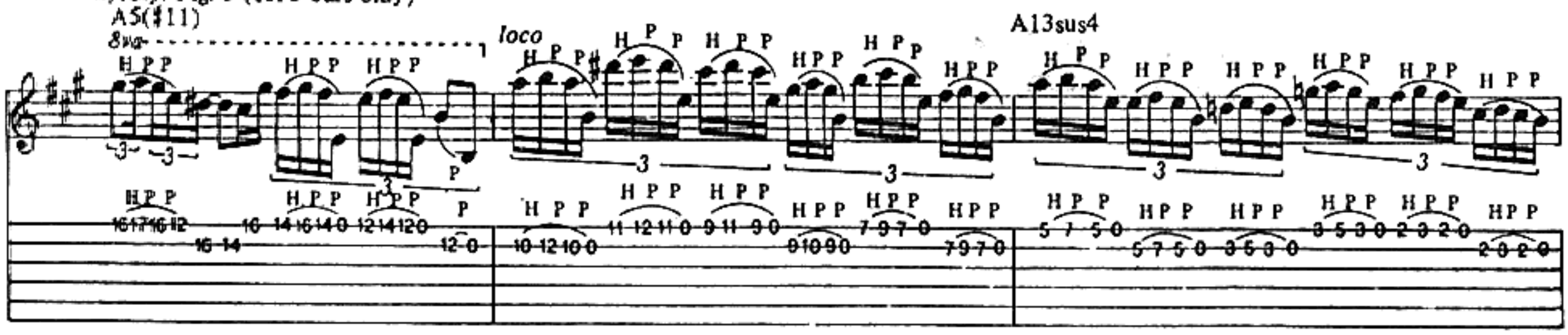
Add Rhy. Fig. 1 *(4 times)*



**"Lizard down the throat" effect. Slide up string while depressing trem. bar, attempting to keep the same pitch.



w/Rhy. Fig. 3 (1st 3 bars only)



w/Rhy. Fill 3
A.H. (8va)
Gtr.I (elec. sitar)
G7add4(13)
Ab(♯11)
Gtr.IV (synth)
A.H.
mf
A.H. pitch: C♯

Am(♭13)
Fmaj7/13
G7add4(13)

Bbmaj13♭5
sl.
Am9
G13sus4

Fmaj7(13)
E7
w/Rhy. Fig. 1
A5(♯11)

A13sus4
A5(♯11)
A13sus4
D.S. al Coda
Fdbk.
Fdbk.
Fdbk. pitches: E D

Rhy. Fill 3

1.3. 2.4. Gtr. II plays Rhy. Fill 4 on 4th ending (end Rhy. Fig. 7)

w/Rhy. Fig 8

A5 E5(type 2) E5 A open

Rhy. Fig. 7

P.M. sim.

Coda

8va loco trem. bar

w/Rhy. Fig. 7(till fade, with substitute endings at the end of each 8 bar phrase)

Gtr. III

Gtr. IV

1.3.5. 2.6. Gtr. II plays Rhy. Fill 4 (Fade out on 6th ending) 4. Gtr. II plays Rhy. Fill 5

trem. bar

trem bar

Rhy. Fig. 8 Gtr. I A Gadd9

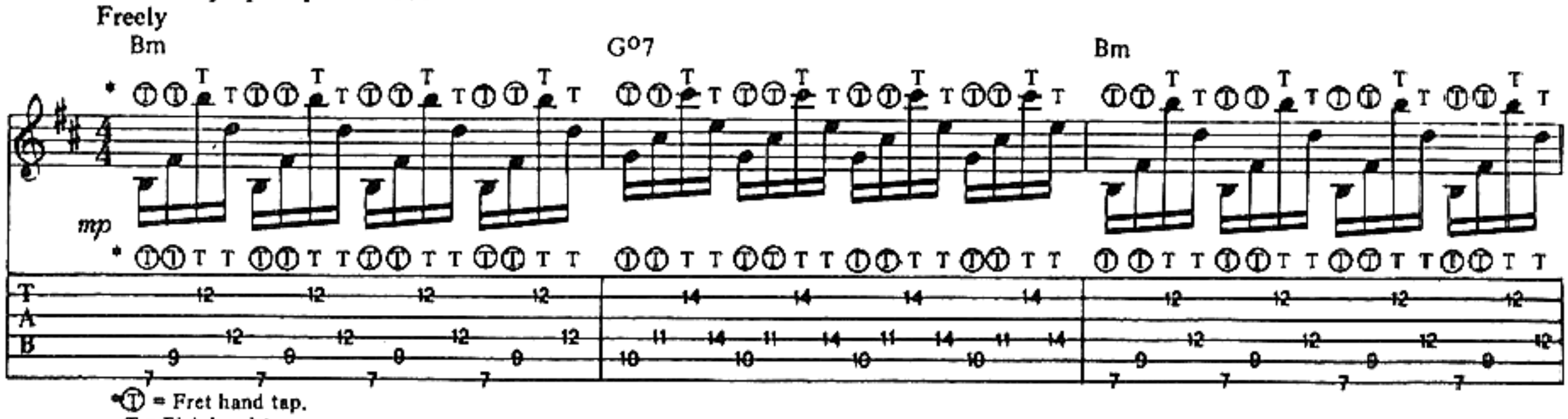
Rhy. Fill 4

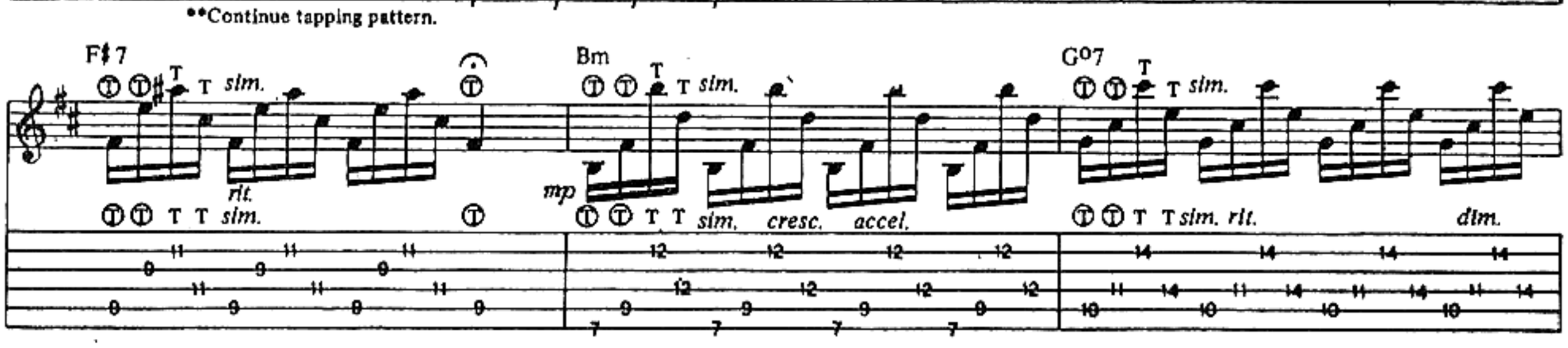
Rhy. Fill 5

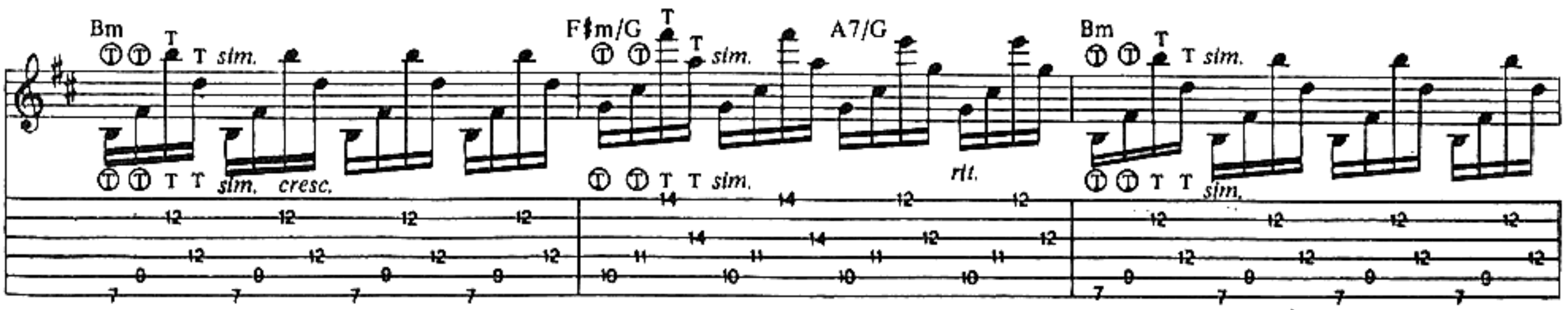
MIDNIGHT

Music by Joe Satriani

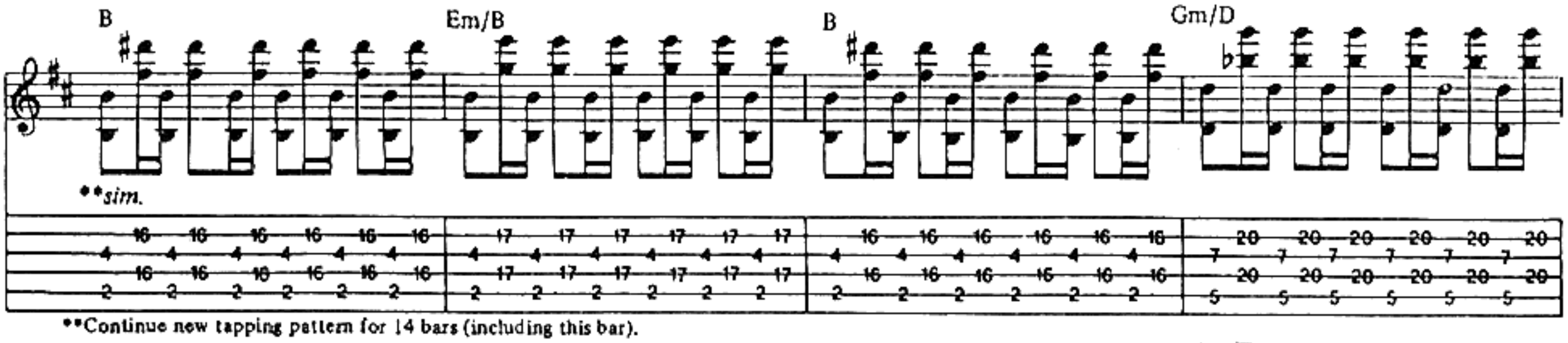
Moderately uptempo ♩ = 176
Freely



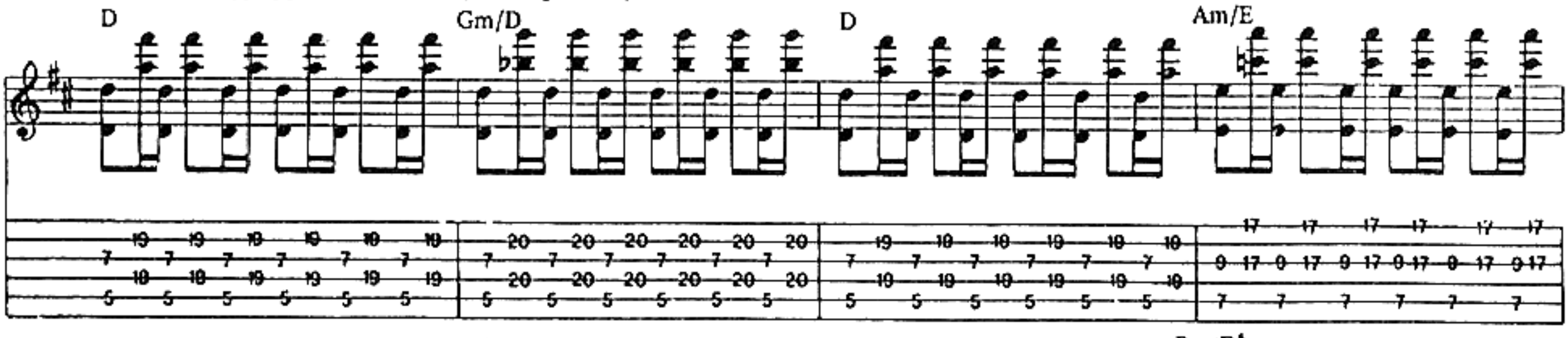


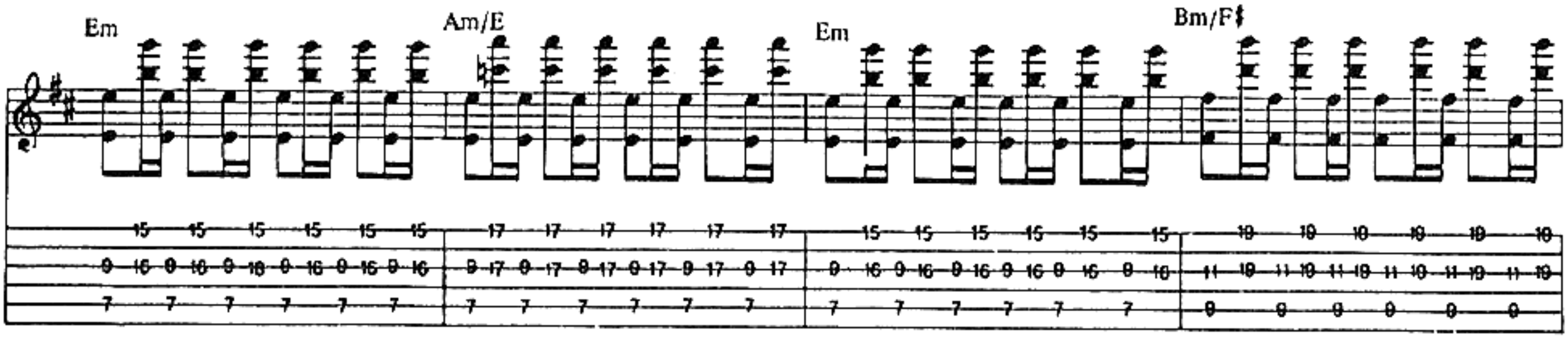


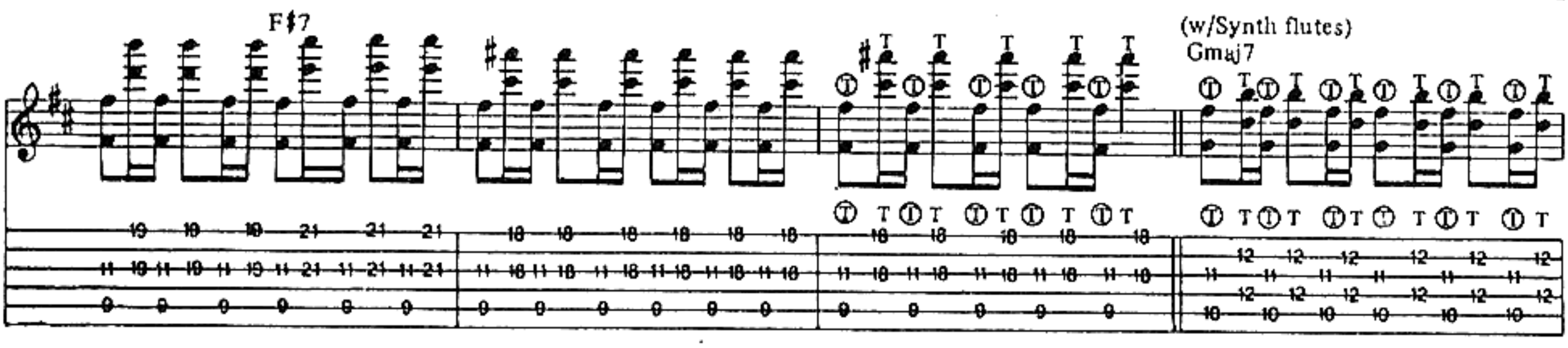
*Tap each pair with two fingers from fret (Ⓣ) or pick (T) hand.

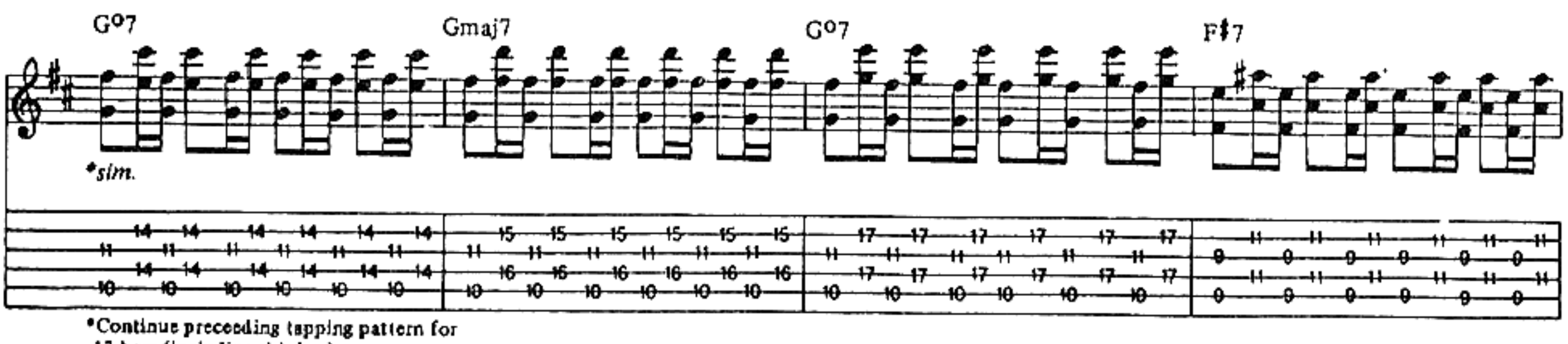


**Continue new tapping pattern for 14 bars (including this bar).









*Continue preceeding tapping pattern for 12 bars (including this bar).

Gmaj7 F♯7sus4(♯5) F♯7

rit. poco a poco

Freely

Bm G°7 Em F♯7 Em7(no 3rd)G°7 Bm

dim. *let ring* *mp* *accel.* *sim.* *let ring*

*Continue same pattern

G°7 Em F♯7 Em7(no 3rd) G°7 Bm G°7 Em F♯7

let ring *mf*

Em7(no 3rd)G°7 Bm G°7 Em F♯7 Em7(no 3rd) G°7 Bm

accel. *let ring*

**Tap both notes w/pick hand.

E°/B B

sim. *sim.*

*Continue same pattern.

E°/B B

ECHO

Music by Joe Satriani

Moderate Rock ♩ = 140

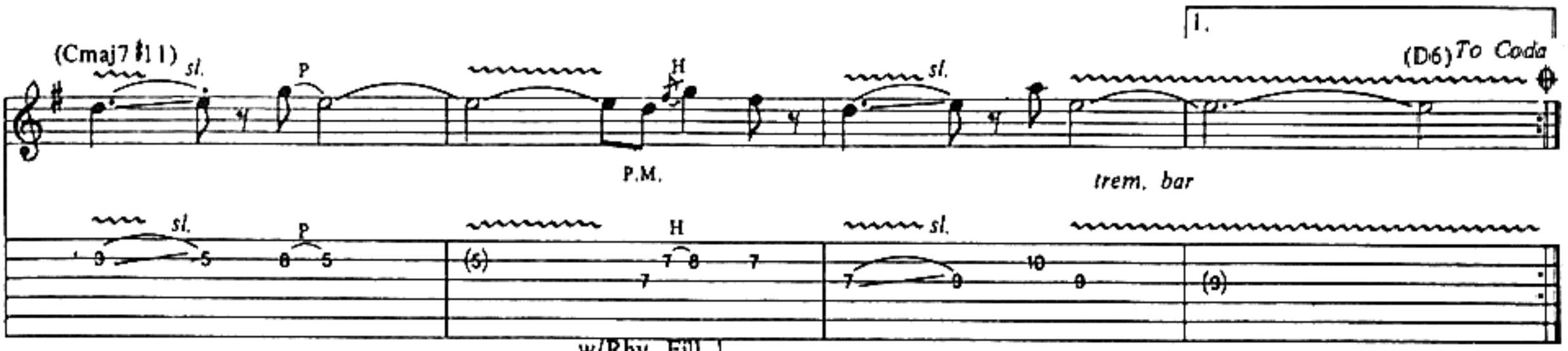
Intro Rhy. Fig. 1

*Gtr. I

N.C.(Em)

(Snare)

P.M. - - -


(Cmaj7♯11)
sl.
P
H
P.M.
1.
(D6)
To Coda
trem. bar
w/Rhy. Fill 1
(Em)
Gtr. II
Harm.
(8va)
2.
Gtr.III
loco
let ring
* Overdub.
Badd4/A
Gtr. III
1/2
Dadd4/C
f
trem. bar
trem. bar (grad. descent)
Gtr. I
mf
sim.
P.M.
Gtr. II
let ring throughout
Rhy. Fill 1
P.M.

C♯madd9

G♯madd9

trem. bar

Badd4/A

F♯madd9

Gadd2♯11

B9add4

sl. sl. sl. sl.

sl. sl. sl. sl. trem. bar

P.M *let ring* P.M. *let ring*

(8va) 2nd time to Coda

Fdbk.
Gtr. IV (Fade in) p mp cresc. f

P.M. *let ring* P.M. *let ring*

* Overdubbed backwards gtr.

Joe Satriani

Guitar solo

w/Rhy. Fig. 1 *(1 times)*

N.C.(Em)

w/Fill 1

(D6) (Cmaj7♯11)

P.M. - - -

w/Fill 3
(Cmaj7♯11)
Full
Full
sl.
semi-harm.
Full
Full
trem. bar
sl.
sl. P P P H H
P P
P P sl. P
H P P
P P
6
(D6)
w/Fill 4
(Em)
H H P P H P
P P
3
3
P P H H P P P P sl.
6
6
6
H H P
H H P P
H H P P
H H P
P.M.
P P H H P P P P sl.
0
6
6
6
6
6
P
H H P P
H H
6
3
3
6
3
3
7
H H P P
P P
H H P P H H sl. P P
P H
H H P P H H sl.
P H H P P
H H P P
H H P P
H H P P
H H
H H P P H H sl.
(D6)
w/Fill 5
A.H. (8va)
Full (Cmaj7♯11)
A.H. (8va)
3
3
H P P sl.
3
H H P P H H sl.
P P
A.H.
P
sl.
H P P sl. P P
Full
P
A.H.
sl.
A.H. pitch: E
A.H. pitch: D♯

Fill 3
Gtr. II
let ring

Fill 4
Gtr. II
let ring

Fill 5
• Gtr. IV
Harm.
let ring
Harm.
• Standard tuning

w/Fill 6 (D6) A.H. (8va) (Em) w/Fill 7 A.H. 1/4(15ma)

A.H. pitch: A

*A.H. (8va) 8va Full 1/2 Full 1½ Full (D6)

*A.H. Full 1/2 Full 1½ Full

*Tapped harmonic; lightly tap stg. at equivalent of 31fr. while vibratoing.

**Pick noise.

w/Fill 8 (Cmaj7♯11) 8va loco

(D6) A.H. (8va) w/Rhy. Fill 1 w/Fill 9 (Em) Full A.H. (8va) D.S. al Coda

A.H. Full A.H

A.H. pitch: F♯

Fill 6

Gtr. II

let ring

Fill 7

Gtr. II

let ring

Fill 8

Gtr. II

let ring

Fill 9

Gtr. II

let ring

w/Rhy. Fig. 1

Coda

N.C. (Em)

*Gtr. III

mf

*Standard tuned gtr. with distorted tone.

(D6) (Cmaj7♯11)

P.M. P.M.

w/Rhy. Fig. 1 *(4 times)*

(D6) N.C. (Em)

(D6) (Cmaj7♯11)

P sl. sl. sl.

(D6) (Em)

8va

Full Full 1/4

sl.

(D6) w/Fill 10 (Cmaj7♯11)

8va ---- loco

Full Full sl.

1/2 1/4 Full P P P

p pp mf

1/2 1/4 Full P P Full Full sl.

w/Fill 11 (D6) (Em) w/Fill 12 *(2 times)*

1/2 P sl. sl. H P

P

1/2 P H P P

sl. sl.

(D6) (Cmaj7♯11) w/Fill 2 Full

1/2 1/4 1/4 1/4 3 3

P.M.

1/2 1/2 1/4 1/4 1/4 1/4 Full

(D6) 1/2 1/4 (Em) w/Fill 13

8va

sl.

1/2 1/2 1/4

sl.

Fill 10
Gtr. II

let ring

Fill 11
Gtr. II

Harm. (8va) loco

let ring

Harm.

Fill 12
Gtr. II

Harm. (8va)

Harm.

Fill 13Gtr. II

(Cmaj7♯11) (D6)

8va

(D6)

1½ 1½

20 (20) 17 20 17 (17) 20 15 14 12 15 12 14

N.C. (Em)

Gtr. III

loco

Begin fade

(D6)

12 11 9 12 10 9 (10) 12 10 9 10 9 12 12

Gtr. I

loco

mp

P.M. *sim.*

*Gtr. II

let ring throughout

*"Nashville" tuned.

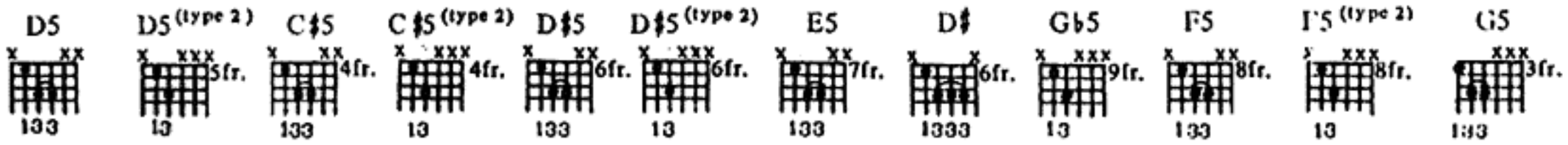
(Cmaj7♯11)

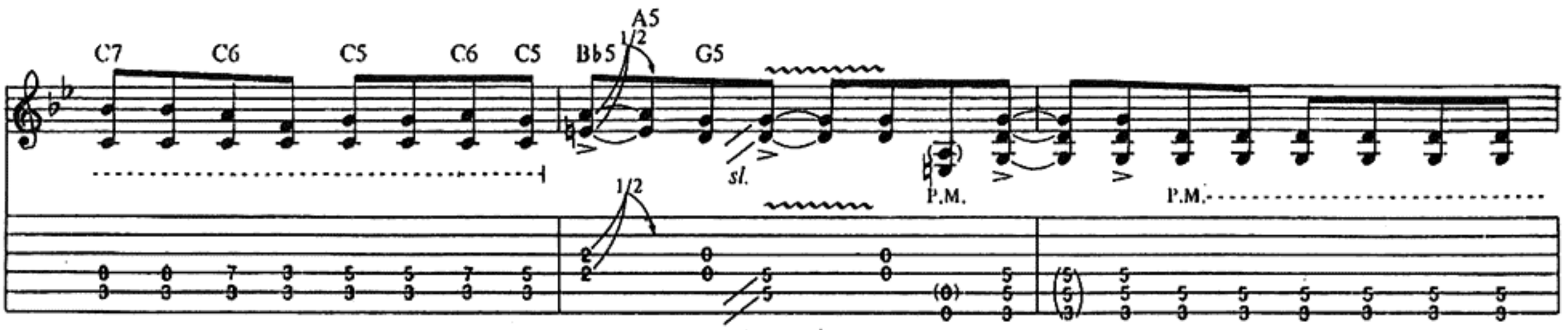
Fade out

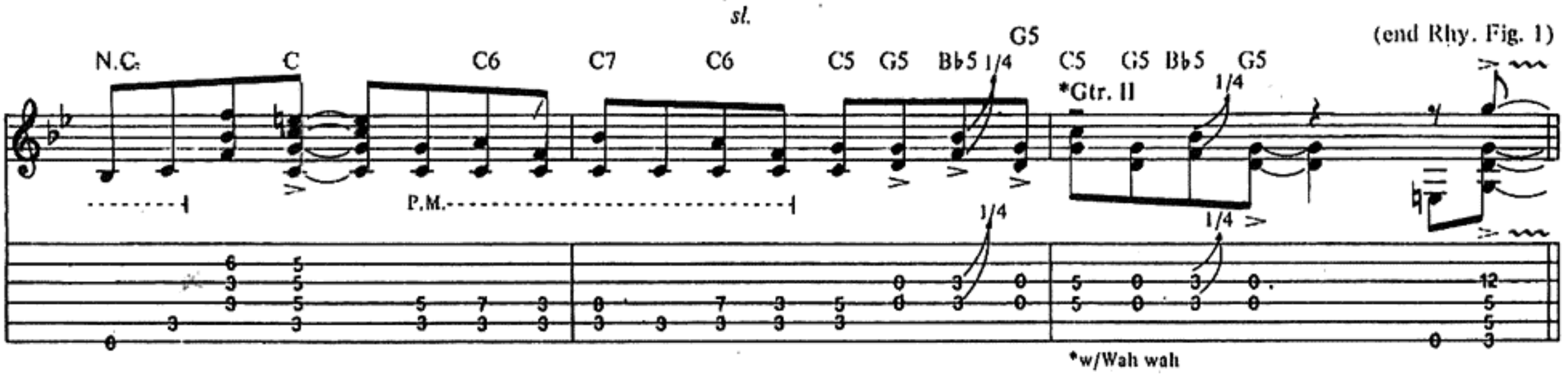
(D6)

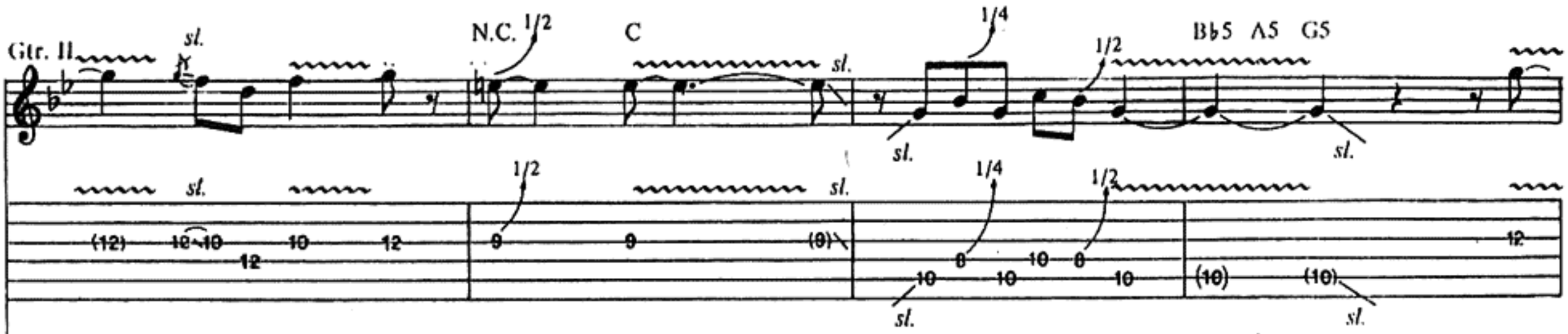
SURFING WITH THE ALIEN

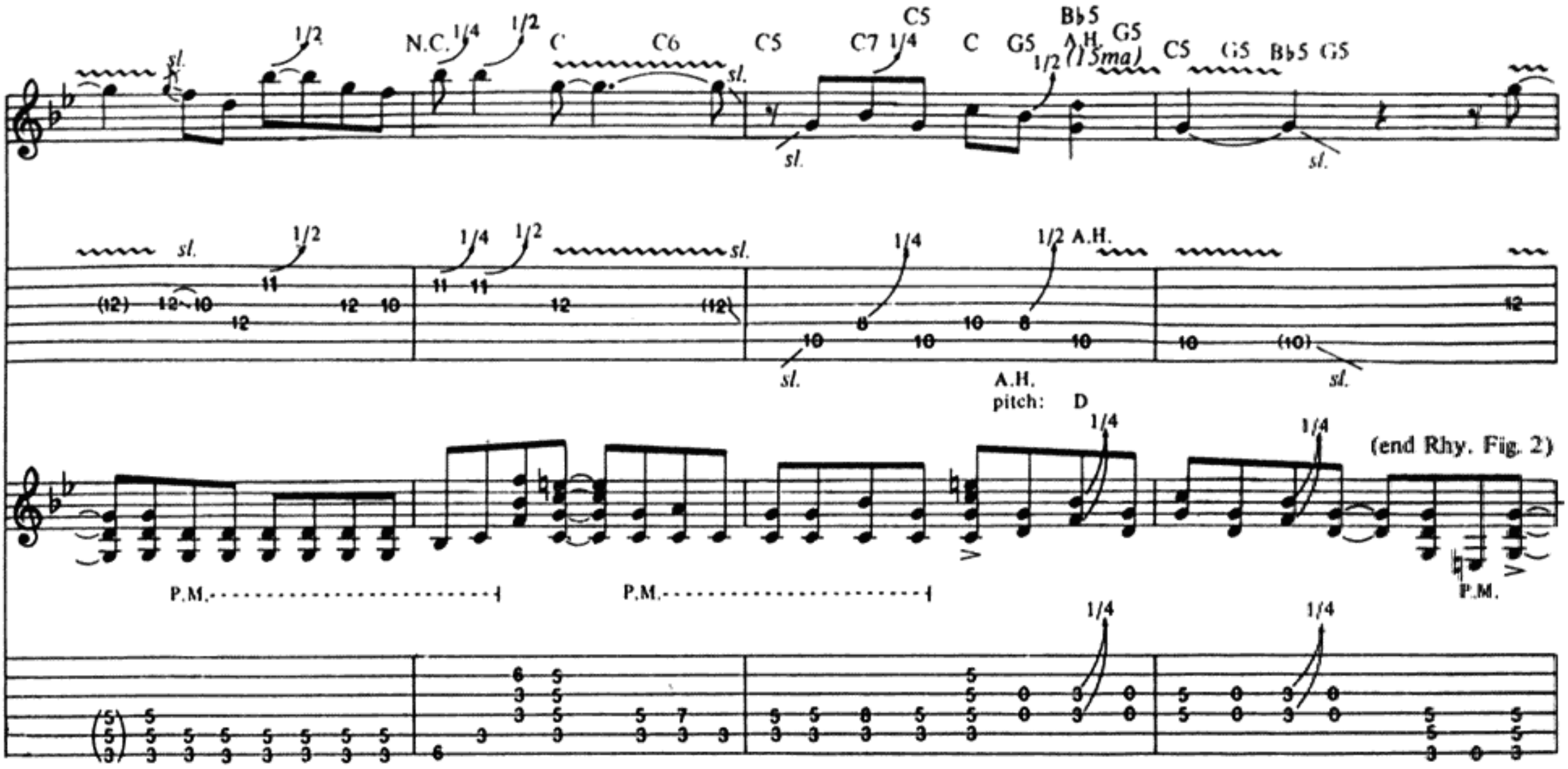
Music by Joe Satriani



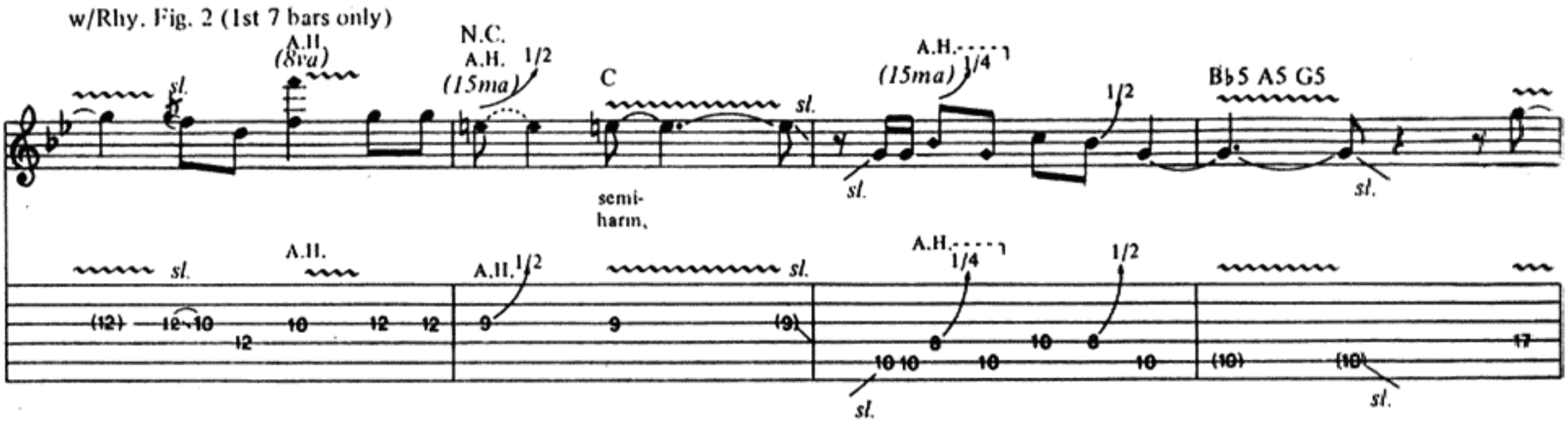


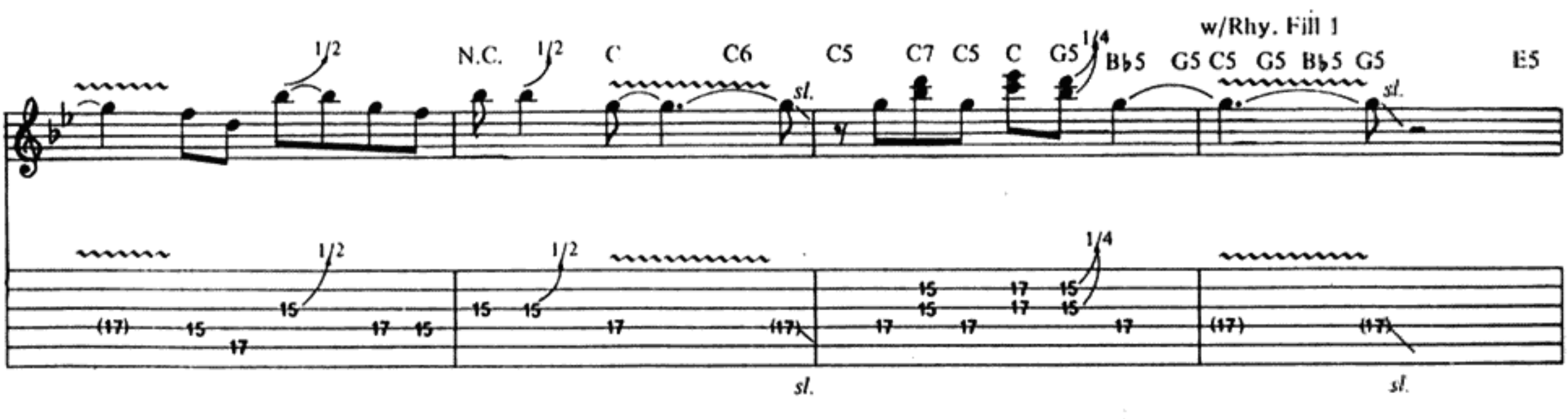


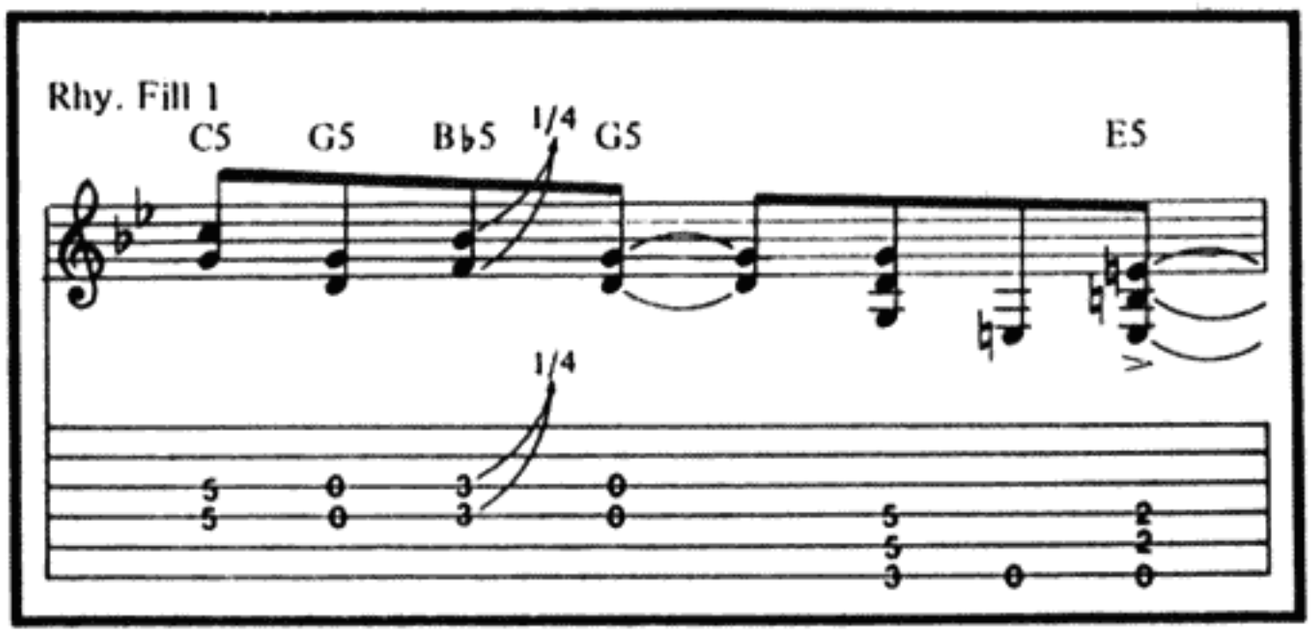




w/Rhy. Fig. 2 (1st 7 bars only)







Gtr. II

1/4 Full A.H. (15ma) C5 1/2 A.H. (15ma) 1/2

semi-harm.

P

A.H. pitch: B

Gtr. I Rhy. Fig. 3

P.M.

C

A.H. A.H. (15ma) (15ma) G5 Full D5 D

sl. P P H

trem. bar

A.H. pitches: Eb Eb

P.M. P.M. P.M. P.M. P.M. P.M.

C/D D E5 C5

A.H. (15ma) 2½ 1/4 (8va) Full 1/4 P A.H. (8va) 1/2

rake trem. bar sl.

*Depress bar before striking note.

A.H. pitches: D Eb Eb Eb

grad. bend

P.M. P.M.

A.H. (8va) 1/2 GS sl. sl. Full D5

trem. bar semi-harm.

A.H. 1/2 sl. Full

A.H. pitch: E♮ sl.

(Cont. in slashes)

P.M. P.M. P.M. P.M.

(end Rhy. Fig. 3)

D5(typo 2) D5 C♯5 C♯5(typo 2)

P.M. P.M.

8va

Fdbk. trem. bar Jet plane sample (Wah off) (trills)

Fdbk. ptich: E♮ ⓪7fr. ⑤4fr. 5fr. **Tap w/edge of pick.

B C♯ D C♯5 C♯5(type 2)

8va P.M. loco 1/2

⑥11fr.⑤8fr. Eb F Gb5 F5 F5(type 2) ⑥open ⑤

8va 1½ loco A.H. (15ma) sl. A.H. (15ma) *1/2 *1 *1½ *2½ P.M.

trem. bar

1½ (20) (20) sl. A.H. 0 14 (14) A.H. 14 *1/2 *1 *1½ *2½ (14)

*Pull up bar gradually.

Gtr. II

G5 Full 1/2 let ring trem. bar G/F Full Full G/E P G/C 2 3½ G5 (With out) trem. bar

Full 15 (15) (15) 1/2 14 13 15 14 15 Full Full 14 12 15 14 15 12 14 15 12 P 14 12 14 10 2 3½ 12 0

**Depress bar before striking note.

Gtr. I

let ring

0 3 0 0 3 0 3 0 0 0 3 (3) 0 2 (3) 3 (3) 2 3 0 0 5 5 3

w/Rhy. Fig. 2

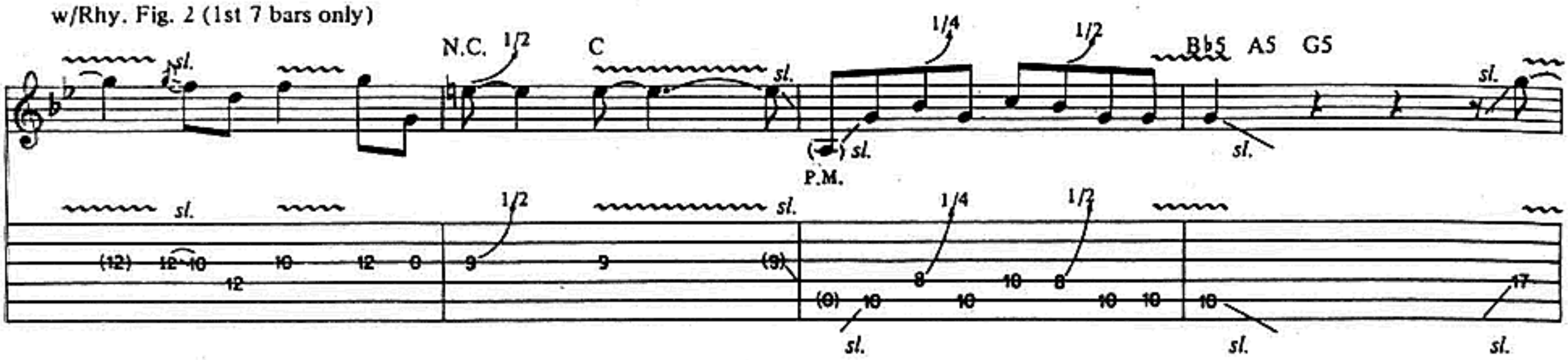
N.C. 1/2 C A.H. (15ma) sl. 1/4 1/2 Bb5 A5G5 sl.

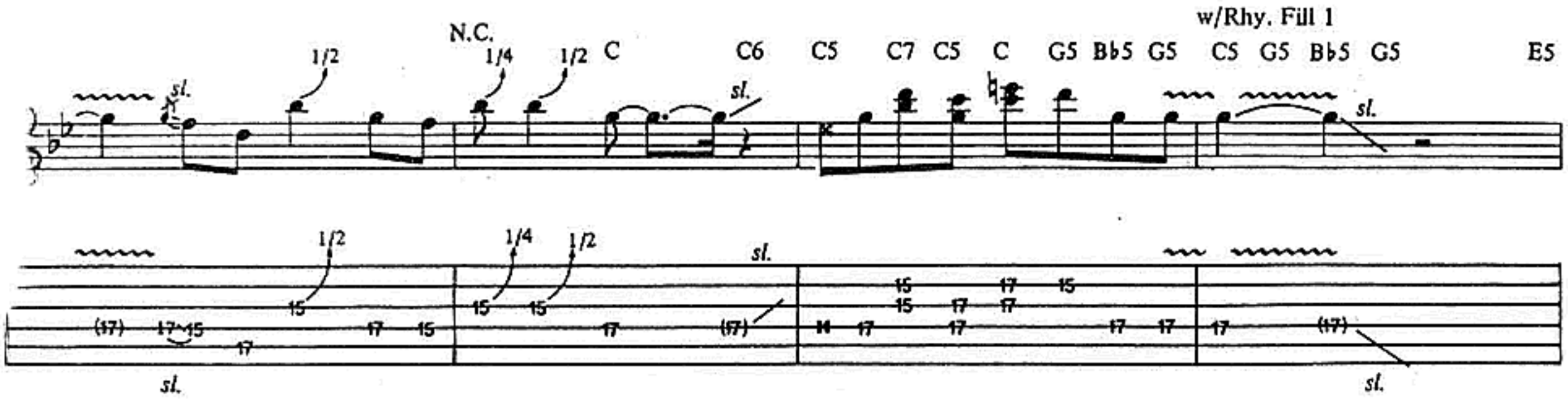
(12) 12 10 12 10 12 11 9 9 (9) 8 10 10 10 8 10 (10) (10) sl.

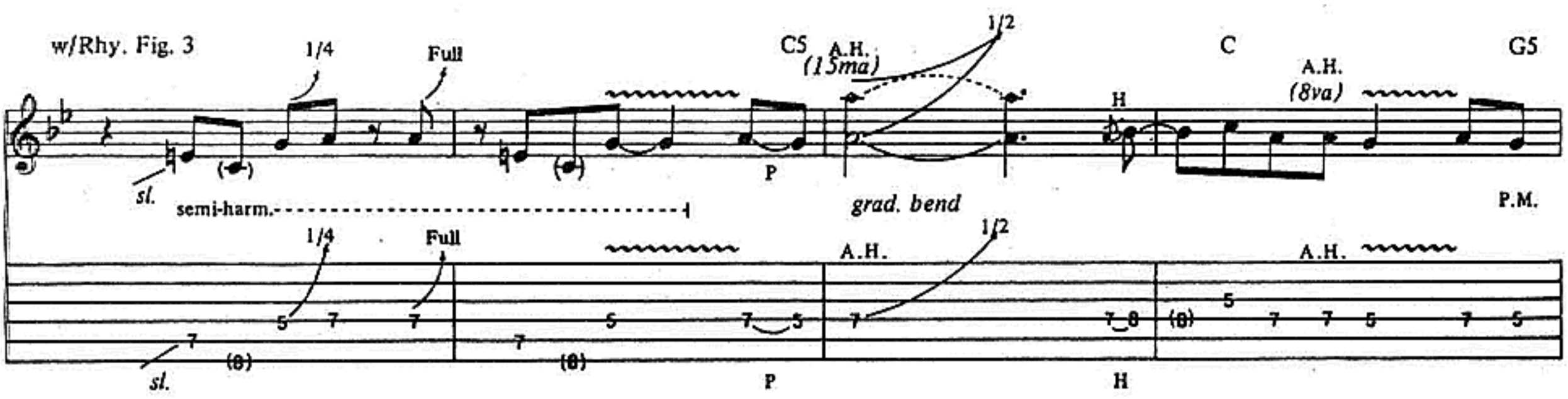
N.C. 1/4 1/2 C C6 C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5 sl.

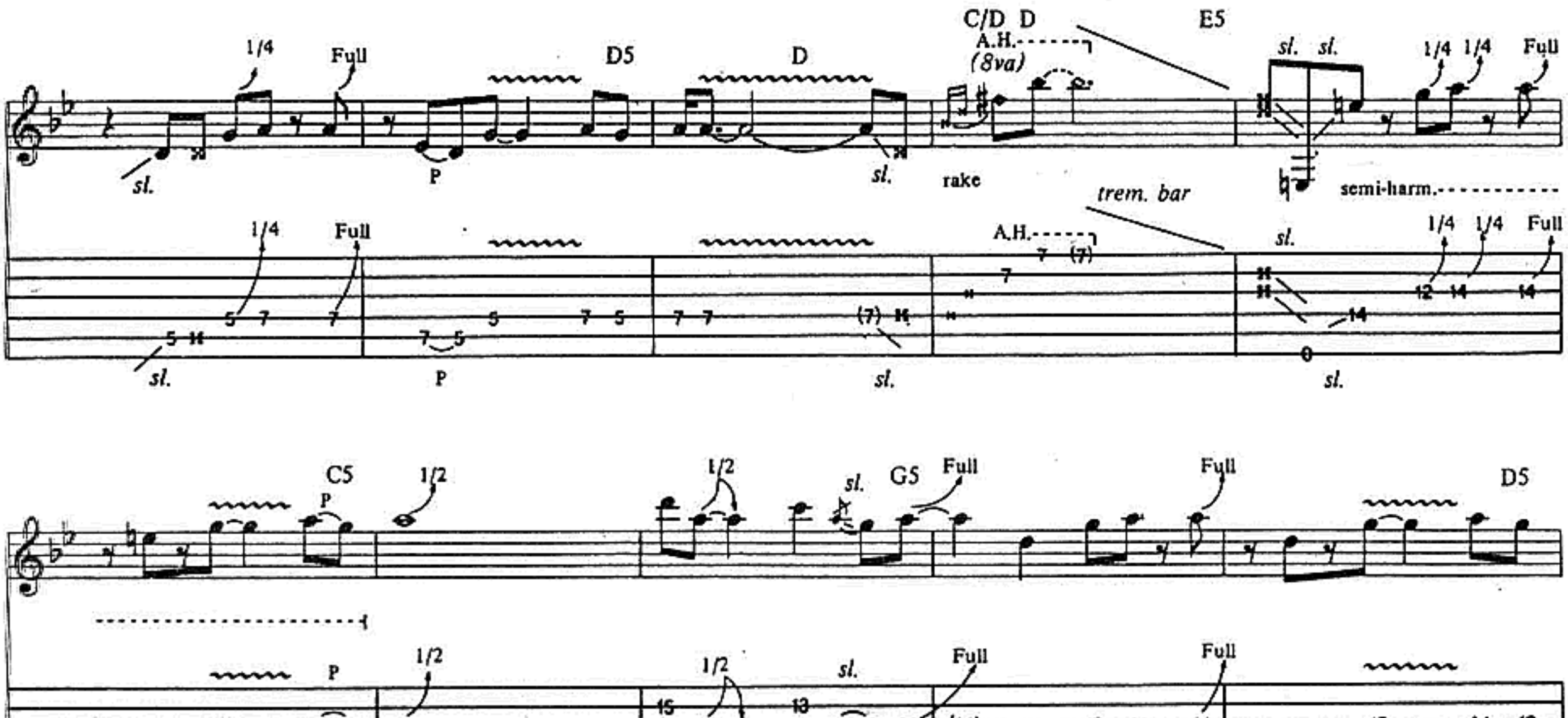
(12) 12 10 12 11 12 10 11 11 12 (12) 14 10 10 0 10 8 10 10 12 sl.

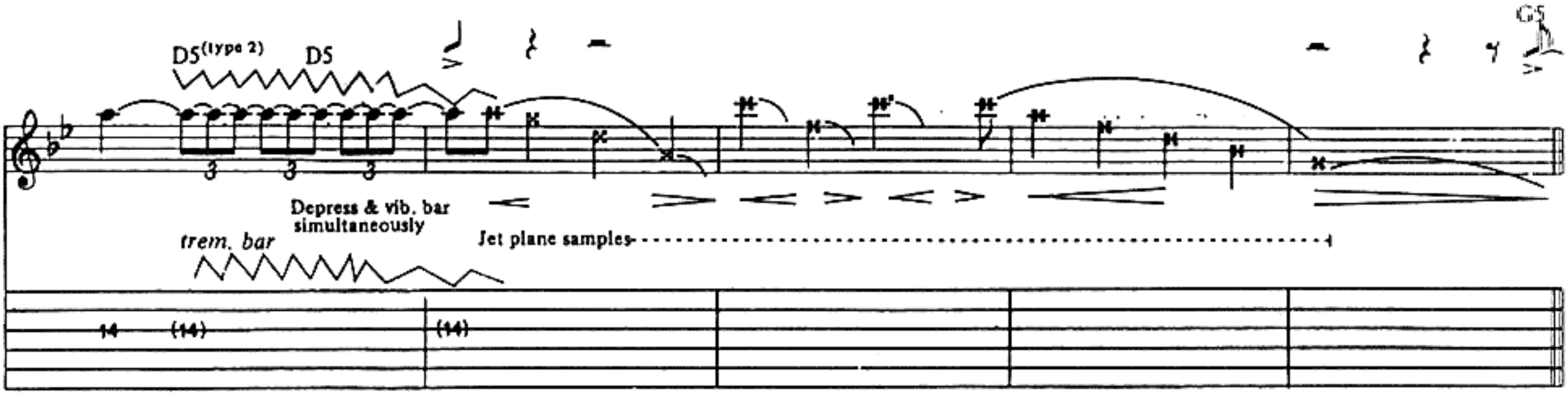
w/Rhy. Fig. 2 (1st 7 bars only)










D5(type 2)
D5
Depress & vib. bar simultaneously
trem. bar
Jet plane samples
w/Rhy. Fig. 2 (2 times)
N.C.
C5
Bb5 A5 G5
N.C.
C
C6
Full
C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5
8va
trem. bar
Bb5 A5 G5
N.C.
C
C6

Joe Satriani

C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5 w/Rhy. Fig. 1 *(till fade)* N.C. C C6

8va

Full *trem. bar*

H *Pull bar up.

C7 C6 C5 C6 C5 B♭5 A5 G5 N.C. C C6

8va

Full

C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5

8va

loco Full *sl.* N.C. C C6

Full *trem. bar*

C7 C6 C5 C6 C5 B♭5 A5 G5

Harm. *(15ma)* *sl.* A.H. *(15ma)* N.C. C C6

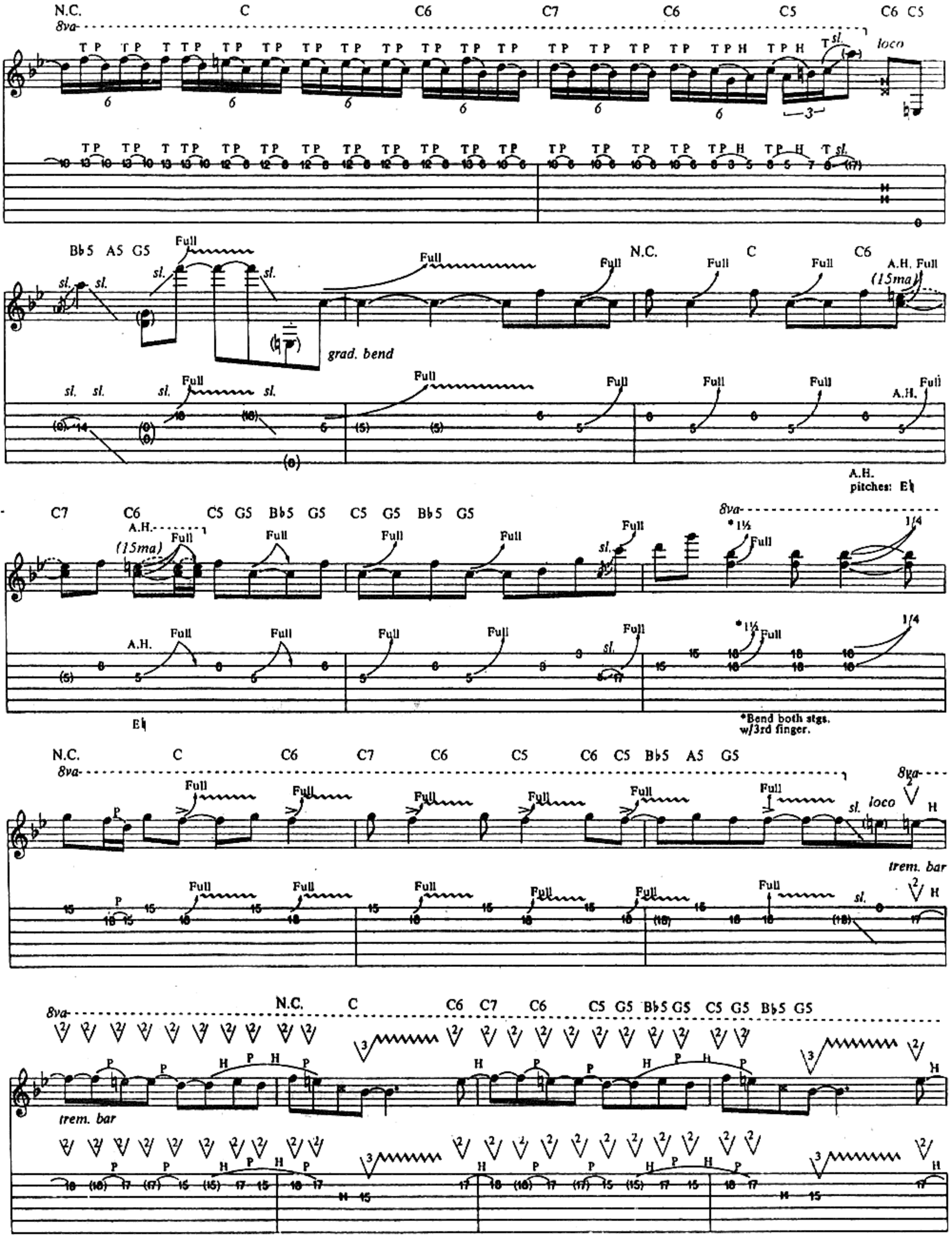
Harm. A.H.

A.H.
pitch: A

C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5

8va

H *sl.*


N.C. C C6 C7 C6 C5 C6 C5
8va
loco
sl.
Bb5 A5 G5
Full
grad. bend
A.H.
(15ma)
A.H. pitches: Eb
C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5
*1½
1/4
*Bend both strgs. w/3rd finger.
N.C. C C6 C7 C6 C5 C6 C5 Bb5 A5 G5
trem. bar
N.C. C C6 C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5

Joe Satriani

8va N.C. C C6 C7 **2 C6 C5 C6 C5 B♭5 A5 G5

loco †T

P P H P H P

trem. bar **2 †T trem. bar sl.

*Depress bar fully before striking note. †Tapped harmonic. **Pull bar up.

C5 G5 B♭5 G5 sl.

1/2

sl. sl. N.C. C C6 C7 C6 C5 G5 B♭5 G5

1/2 Full 1/2 Full Full A.H. (15ma)

P.M. P.M. P.M. P.M.

Begin fade

N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5

P sl. sl. A.H. A.H. pitch: B♮

A.H. 1/2 A.H. 1/2

P.M.

N.C. C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5

1/4 1/2 A.H. (15ma) Harm. (15ma)

P.M. P.M. P.M. P.M. A.H. Harm.

A.H. pitches: B D

N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5

1/2 Harm. (15ma) 1/4 Harm.-

semi-harm. P.M. Harm.-

N.C. C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5

Harm. (8va) Fade out

trem. bar trem. bar

ICE 9

Music by Joe Satriani

E♭5 D♭5 B/D♯ E5 B5 F♯ C♯5

6fr. 4fr. 4fr.

Moderate Rock ♩ = 112

Intro

Gtr. I

w/Fill 1 *(2nd time only)*
Rhy. Fig. 1

(end Rhy. Fig. 1)

E5 F♯ C♯5 E5 F♯ C♯5 E5 F♯

f

P.M. P.M.

w/Rhy. Fig. 1 *(2 times)*

Gtr. III C♯5

Full

P

A.H. *(8va)*

1/2

w/Fill 1

E5 F♯ C♯5 E5 F♯

ff

sl.

C♯5 Full P 1/2 w/Fill 1 E5 F♯ C♯5 E5 F♯

w/Fill 2 *(4 times)* & Rhy. Fig. 1

semi-harm.

A.H.

Fill 1 Gtr. II

(clean tone w/chorus)

(upstroke)

Fill 2 Gtr. II

w/Rhy. Fig. 1 (1st 3 bars only)

C♯5 (15ma) A.H. 1½ E5 F♯ C♯5 w/Rhy. Fill 1

semi-harm. P semi-harm. P sl.

A.H. 1½

A.H. P P sl.

(Three gtrs.) G♯5 Riff A Pitch: A♯ F♯5 C♯5 A5 Full D♯5 A5

1/4 1/4

all notes vib. Full 1/4 1/4 Full trem. bar

Rhy. Fig. 2

Gtr. 1

5

P.M. sim. (cont. P.M. for 6 bars)

F♯5 C♯5 E5 To Coda G♯5 E5 F♯

Full Full Full Full-

1/4 1/4 (8va) (end Riff A)

sl. sl.

(1st time only) hold bend

Full Full

1/4 1/4

sl. A.H. sl.

(end Rhy. Fig. 2)

P.M.

Rhy. Fill 1

Gtr. 1

1/4

P.M. 1/4

w/Rhy. Fig. 1 (1st 2 bars only)

C♯5 Full P E5 F♯ Full P Full

w/Rhy. Fill 2

C♯5 sl.

(Drum fill)

④4fr. ⑥6fr.

Guitar solo 1 G♭ E♭ E♭5 D♭5 E♭5

④4fr. ⑥6fr.

G♭ A♭

Rhy. Fig. 3

P.M. P.M.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 *(2 times)*

④4fr. ⑤6fr.

G♭ E♭ E♭5 D♭5 E♭5

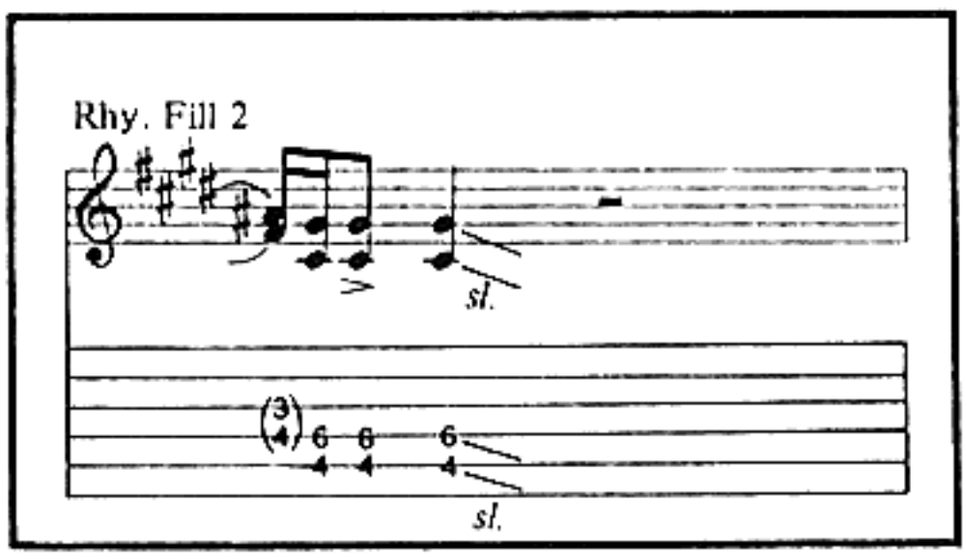
8va

loco

④4fr. ④6fr.

G♭ A♭

Rhy. Fill 2



④4fr. ⑤6fr.
Gb Eb Eb5 Db5 Eb5

w/Rhy. Fig. 3 (1st bar only)

④fr. ⑤6fr.
Gb Eb Eb5
8va

B/D♯ E5

P.M.

Gtr. IV (w/Wah wah)

loco

pick sl.

A.H. Full (15ma) Full

trem. bar

(Depress as far as possible)

*Bend & pull bar up simultaneously, then release both gradually.

**Pull bar up.

④open ⑤2fr.
Rhy. Fig. 4
D B B5

⑤open
A B5

(end Rhy. Fig. 4)

Guitar solo II

Gtr. IV

(w/Wah wah, held just shy of full treble position)

A.H. pitch: F

A.H. pitch: A♯

w/Rhy. Fig. 4 *(2 times)*

④open ⑤2fr. ⑤open ⑤open ④open ④2fr. ④open ⑤2fr. ⑤open
D B B5 A B5 A B5 D E D B B5 A B5

8va

trem. bar hold bend trem. bar

hold bend trem. bar

trem. bar. trem. bar

pick sl.

*Bend G♯ w/2nd fin., catching E under it; E is bent approx. 1 whole step.

w/Rhy. Fig. 4 (1st bar only)

④open ⑤2fr. ⑤open ⑤open
D B B5 A B5 A B5

④open ④2fr. ⑤open ⑤open
D E A B5 E5 F♯

grad. release

trem. bar

*Pull bar up.

Guitar solo III (Backwards gtr.)

④2fr.
E C♯5
Rhy. Fig. 5
P

Harm. (15ma) *1/2
Harm. (15ma) *1
3 *2½ *3 *1 *1½ 6
Harm.
rake
Harm.
Harm. (15ma) *1
Harm. (15ma) *2 *2
T
*1 *1

(end Rhy. Fig. 5)
E5 F
w/Rhy. Fig. 5 *(3 times)*
④2fr.
E C♯5

④2fr.
E5 F♯ EC♯5
Harm. (15ma) *2 5½
**sl. † 2½ † 3 †4½
sl. sl. sl. sl. sl. sl.

④2fr.
E5 F♯ E C♯5
1½
P

D.S. al Coda
E5 F♯

**Slide pick down stg. over bridge pickup.

†Depress bar while gradually sliding up (or release while sliding down), approximately maintaining solitary pitch; press hard while sliding to make fret sound as loud as possible. (Joe calls this the "lizard down the throat" sound).

w/Rhy. Fill 3

Coda

Full
Full trem. bar

w/Rhy. Fig. 2††& Riff A *(both till fade)*
G♯5 F♯5 C♯5 A5 D♯5
P.M.
reverse rake

††Rhy. Fill 3 replaces last bar of Rhy. Fig. 2 from this point till fade.

A5 F♯5 Full Full C5 E5 G♯5
1/2
***sl.
Full
P
sl.

***Bend both notes w/3rd finger.

Rhy. Fill 3
1/4
P.M. P.M.

N.C. G♯5 F♯5 C♯5 A5

8va

Full 1/2 Full sl. 1½ take

Full trem. bar Full grad. release sl.

14 14 (14) (14) sl. 21 19 21 20 19 21 20 19 17 18 18 18 18 18 17 18 17 18 sl.

D♯5 A5 F♯5

loco Full P Full P P 1/2 P P P Full Full

3 3 3 3 sl. semi-harm.

Full Full 1/2 P Full Full

P sl. P sl.

C♯5 E5 G♯5 N.C.

Full Harm. (8va) Full Full 1½

P sl. P.M. H semi-harm. sl. trem. bar

Full Harm. Full Full 1½

P sl. P H P sl.

*Depress bar before striking note.

Begin fade G♯5 A.H. (15ma) F♯5 C♯5 1/4 A5 D♯5 A.H. (15ma)

sl. 1/4 sl. sl. A.H.

G♯5 F♯5 A5 C♯5

P P P P Full 1/2 Full sl. Full P H P Full Full P H P

3 3 P P Full P 1/2 sl. Full P H P Full Full P H P

12 11 9 11 12 12 11 9 11 9 11 9 12 9 12 9 11 9 12 9 12 9

6

E5 G♯5 N.C. Fade out

8va

1/2 sl. H P H Full 3 1/2 3 Full

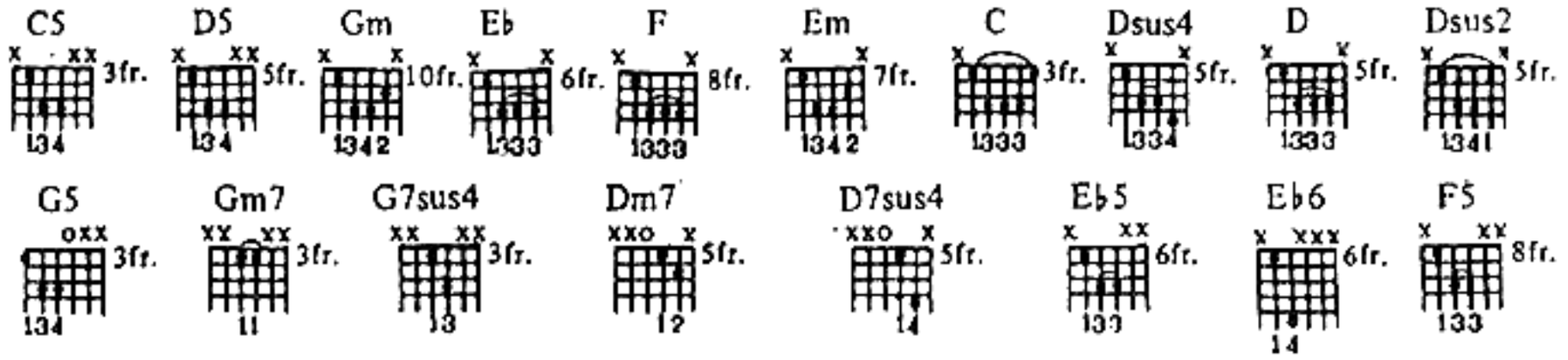
P P sl. P sl. sl. sl. sl. grad. bend Full pick sl.

1/2 sl. H P H Full 1/2 1½ 21 21 19 (19)

P P sl. P sl. sl. sl. sl.

CRUSHING DAY

Music by Joe Satriani



Moderately uptempo Rock ♩ = 168

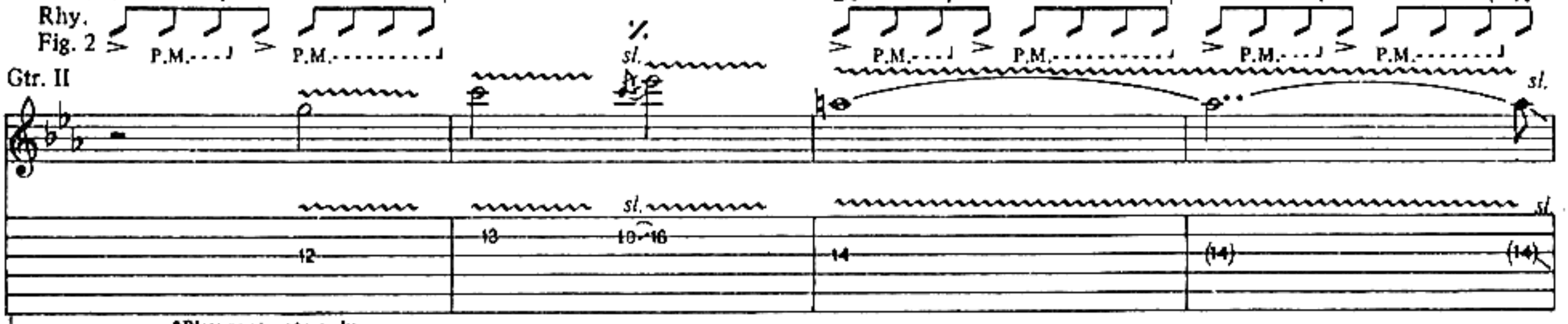
Intro C5

Gtr. 1 Rhy. Fig. 1 C(b5)

C5 C(b5) N.C. (end Rhy. Fig. 1)

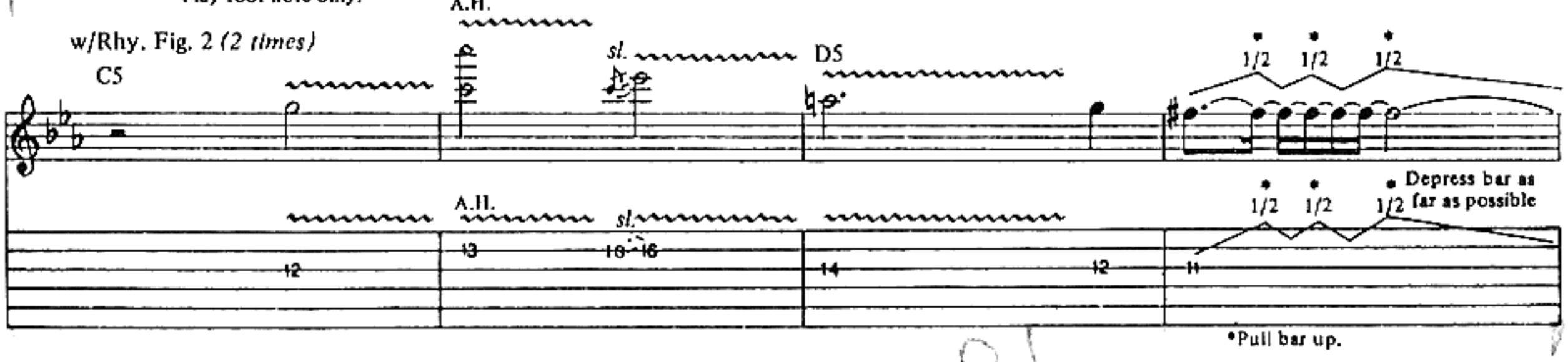
Gtr. I-C5 D5 A

Rhy. Fig. 2



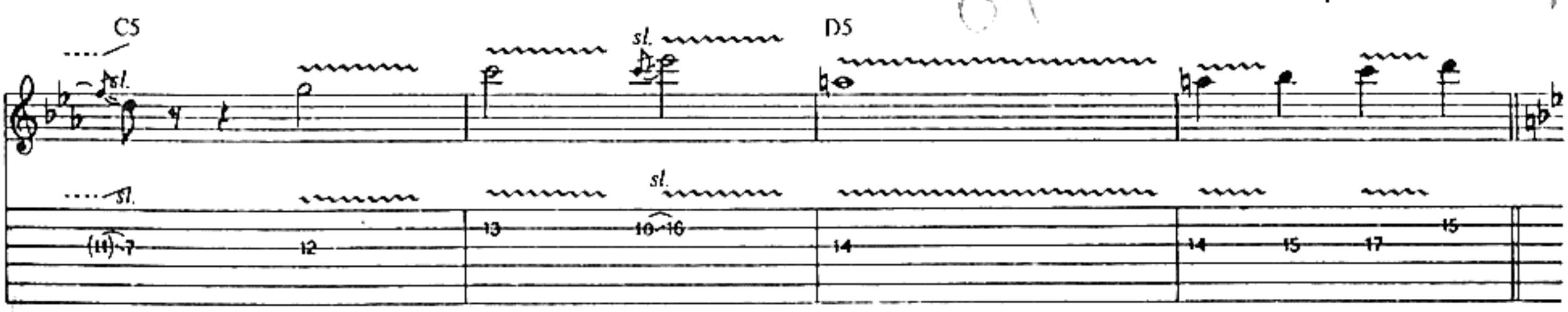
*Play root note only.

w/Rhy. Fig. 2 *(2 times)* C5 D5



*Pull bar up.

C5 D5



Rhy. Fig. 3

(Doubled by Gtr. III)

(end Rhy. Fig. 3)

Gtr. III

Gtr. II

(Both notes vib.)

w/Rhy. Fig. 1

w/Rhy. Fig. 2 *(3 times)*

Depress bar as far as possible

Gm
Eb
F
G
E
C
D
Dsus4
Dsus2
Em
(doubled by Gtr. III)
Gtr. I-Em
Rhy. Fig. 4
Gtr. III
Gtr. II
*loco (Both notes vib.)
*Gtr. II sounds as written;
Gtr. III sounds one octave higher than written.
w/Riff A
To Coda
(end Rhy. Fig. 4)
Riff A
Gtr. V
Gtr IV
(Both notes vib.)
loco
sl.
Full
1/2
P.M.
8va
sim.

w/Rhy. Fig. 3 (1st 3 bars only) & Riff B

Gm Eb F ⑤3fr. C w/Rhy. Fig. 1 (1st 7 bars only)

8va

loco

P.M. P.M.

sl.

C(b5) C

8va

dim.

C(b5)

w/Rhy. Fill 1

G5

Gtr. I

Gtr. II

Full

sl.

H P H

Full

P H

H P H

sl. H

Gtr. IV

B

8va

Full

sl.

Rhy. Fill 1 A.H.

(15ma)

sl.

rake

A.H.

sl.

A.H. pitch: Db

Harm. (8va)
A.H. Full (8va)
A.H. Full
A.H. pitch: F
Harm.
(6) open
G5
E
sl.
(w/Wah wah)
Full
Gm7 (cont. in notes & TAB)
A.H. (8va)
Rhy. Fig. 5
G7sus4
Gtr. I
P.M.
(end Rhy. Fig. 5)

w/Rhy. Fig. 5 *(2 times)*

Gtr. II

G7sus4 1/4 Gm7 G7sus4 A.H. *(8va)* Gm7 1/4 Dm7 D7sus4 A.H. *(8va)* 1/4 1/4 1/4 Dm7 D7sus4 1/4 Gm7

A.H. A.H. A.H. semi-harm.

A.H. pitch: A A.H. pitch: A A

D7sus4 A.H. *(8va)* 1/4 Dm7 1/4 D7sus4 A.H. *(8va)* 1/4 A.H. *(8va)* Full

G7sus4 1/4 Gm7 G7sus4 Gm7 Dm7

A.H. 1/4 1/4 A.H. 1/4 A.H. Full

A.H. pitch: A A

Rhy. Fig. VI

⑥3fr. G7sus4 ⑥3fr. Gm7 ⑥3fr. Gm7 Dm7

P.M. P.M. P.M.

8va *loco* *8va*

rake rake rake rake rake rake rake

A.H. pitch: A A.H. pitch: A

④open D7sus4 ④open Dm7 ④open Dm7 (end Rhy. Fig. 6)

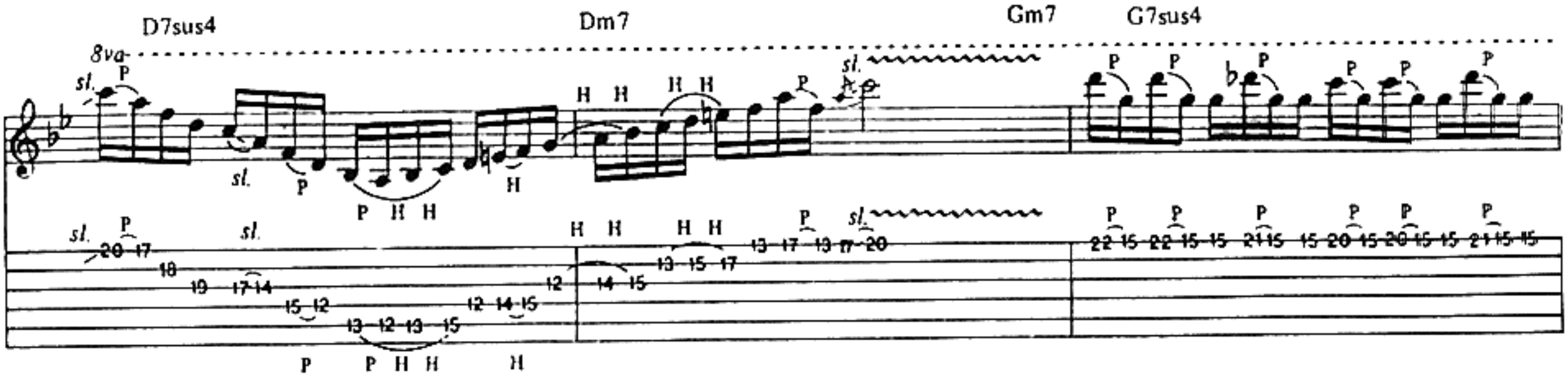
P.M. P.M. P.M.

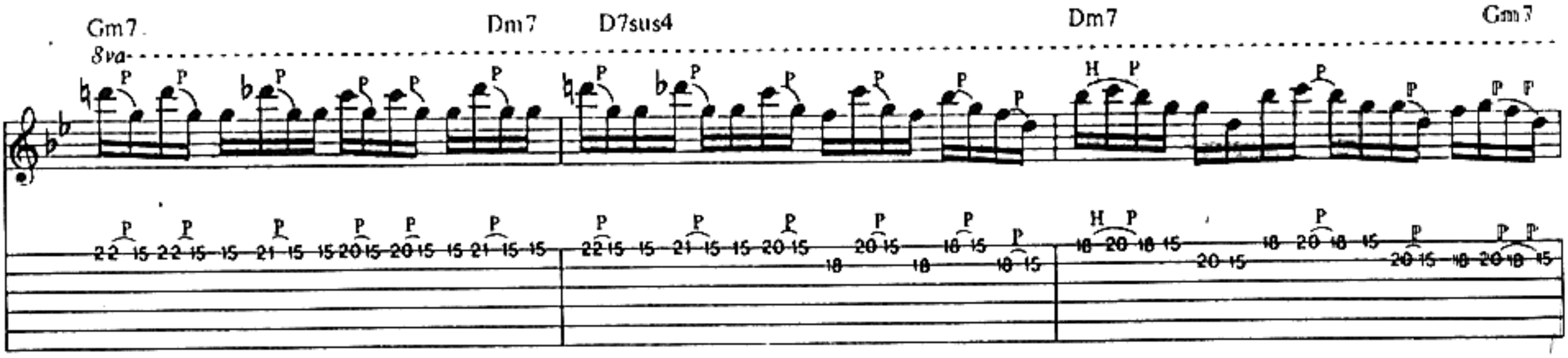
8va *loco*

w/Rhy. Fig. 6 *(4 times)*

G7sus4 *8va* Gm7 *loco* *8va* Dm7

rake rake rake rake




Gm7
Dm7
D7sus4
Dm7
Gm7
8va
P
H P P
P P P P P P

④ open ④ 12fr. Rhy. Fig. 7

Dm7 D Dm7 D Eb5 Eb6 Eb5

P.M. sl. loco 8va

F5

Shift. H

(end Rhy. Fig. 7)

w/Rhy. Fig. 7 (1st 7 bars only)

Eb5 Eb6 Eb5

F5

Full 1/2 3/4 grad. bend

F5 P.M. P.M. w/Rhy. Fig. 1

C5

8va

Full 1/2 1/2 1/2 1/2

3 3 3 3 3 3

trem. bar (pull up slightly while vibratoing)

Full 1/2

C(b5) C5

8va loco

Full sl. sl.

trem. bar (as above) trem. bar (as above)

Full sl.sl.

C(b5) C5 N.C. A.H. (15ma) w/Rhy. Fig. 2 C5

sl. sl. sl.

trem. bar (as above) take A.H. trem. bar grad. descent

sl. sl. sl.

D5 C5 D5

2½ sl. sl.

trem. bar grad. descent

2½ trem. bar

sl. sl.

C5 D5

5 sl. sl.

Vibrate bar slowly & depress simultaneously

trem. bar

5 sl. sl.

w/Rhy. Fig. 3 (1st 4 bars only)

Gm (Two gtrs.) Eb F Gtr. III

Gtr. II

w/Rhy. Fig. 3 (1st 4 bars only)

Gm Eb F *D.S. al Coda*

(Both notes vib.)

⑧7fr.

D E w/Rhy. Fig. 4 *(till fade)*

Coda Em C Dsus4 D

loco *(Both notes vib.)*

w/Riff C *Repeat and fade*

Dsus2 D Em C Dsus4 D Dsus2 D

Riff C Gtr. V

Gtr. IV

ALWAYS WITH ME, ALWAYS WITH YOU

Music by Joe Satriani

Bmadd9 E F♯sus4 F♯ B5

Moderate ♩ = 148

Intro (Synth perc.) 4

Gtr. I

Rhy. Fig. 1

Badd4 Emaj7/6 F♯sus4

mf P.M. (throughout Rhy. Fig. 1)

(clean tone)

*T = Thumb (notes in parenth. played very lightly).

F♯sus4/G♯ Emaj7/6 F♯sus4 F♯

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

Badd4

Gtr. II

(Distorted tone & echo device)

Emaj7/6 F♯sus4 A.H. (8va) Badd4

sl. A.H.

Emaj7/6 F♯sus4 Badd4

P.M. semi-harm. P.M.

F♯sus4

Emaj7/6 F♯sus4 F♯sus4/G♯ Emaj7/6 F♯

P slight vib.

ГИД

w/Rhy. Fig. 1

Badd4 Emaj7/6 F♯sus4

Badd4 Emaj7/6 F♯sus4

Badd9 Emaj7/6 F♯sus4

F♯sus4/G♯ Emaj7/6 F♯sus4 F♯

*Gtr. III-Bmadd9 Emadd9 F♯7sus4

Rhy. Fig. 2A

Gtr. II (Synth) (Gtr.)

Gtr. I - Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. (throughout)

**Fade harm. in and out w/volume control.

*Gtr. III tuned to "Nashville tuning:" ⑥ - ③ stgs. are tuned one octave higher than normal.

w/Rhy. Fig. 2 & 2A *(both 2 times)*

Bmadd9 Emadd9 F♯7sus4

loco 1/2 1/2 P P P sl. H H P P sl. H P P P sl. H P P P H H P P P H P

8va Em add9 F♯sus4

Bmadd9 1/2 *loco* H H H H H H H H P sl. sl.

1/2 H H H H P sl. sl.

Gadd9 Emadd9 F♯7sus4 F♯7

Gtr. II sl. 1/2 sl. sl.

trem. bar

sl. 1/2 sl. sl.

let ring (throughout)

*Gtr. IV

*Gtr. I

P.M. (throughout)

*Two guitars. Upstemmed part is played on "Nashville" tuned electric; fingerings shown here are for guitar in standard tuning. See Riff A for fingerings and positions used in "Nashville" tuning.

Riff A Gtr. III ("Nashville" tuned)

let ring

Gadd9 Emadd9 F♯7sus4

1/2 1/2

mp

1/2 1/2

14 12 14 (14) 12

w/Rhy. Fig. 1

F♯7 sl. sl. sl. Gtr. II Badd4 8va

mf

sl. sl. sl. sl.

11 9 (9) 7 0 11 12 12 14

Gtr. IV

Emaj7/6 F♯sus4 Badd4 loco

Gtr. III sl. sl. sl. sl.

14 16 14 12 11 12 9 (9) 9 7 9 9 11

Emaj7/6 F♯sus4 Badd4

1/2 P sl.

slight vib.

1/2 P sl. P.M. P.M.

11 (11) 9 9 7 11 11 12 11 11

Emaj7/6 F♯sus4 A.H. (15ma) F♯sus4/G♯ Emaj7/6 P

sl. sl. sl. sl. P

12-14 14-16 14 (14) 11 12 14 16 14 17

A.H. pitch: E♯ F♯ w/Rhy. Fig. 1

F♯sus4 sl. sl. Badd4 sl. *(T)P TP H TP H TP H TP H

sl. sl. sl sl *(T)P TP H TP H TP H TP H

16 14 12 12 11 12 0 9 12 0 7 12 0 9 12 0

*Silent tap/pulloff; B is not sounded.

Emaj7/6 F♯sus4 Badd4

TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H

5 12 0 7 12 0 9 12 0 7 12 0 5 12 0 7 12 0 7 12 0 7 12 0 11 12 0 11 12 0 9 12 0 7 12 0

Emaj7/6 F♯sus4

TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H

9 12 0 7 12 0 5 12 0 7 12 0 9 12 0 7 12 0 5 12 0 4 12 0 2 12 0 2 12 0 2 12 0 2 12 0

Badd4 Emaj7/6

TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H

11 12 0 11 12 0 9 12 0 7 12 0 9 12 0 7 12 0 5 12 0 7 12 0 9 12 0 7 12 0 5 12 0 4 12 0

F♯7 F♯sus4/G♯ Emaj7/6 F♯7sus4

TP H TP H TP H TP sl. sl. sl. sl. sl. sl. 1/4

trem. bar

5 12 0 5 12 0 5 12 0 5 12 0 9 8 7 6 9 8 12 11 12-14 11-13 12 12-14 11 11-13 12 9 (12) (9)

w/Rhy. Fig. 1 & Rhy. Fill 1 *(both 3 times)*

F♯7 B(add9) E(maj7/6)

E(maj7/6) B(add9) E(maj7/6)

F♯(sus4) B(add9) E(maj7/6)

trem. bar3

**Pull bar up.*

F♯sus4/G♯ E F♯sus4 F♯

grad. release *grad. bend*

w/Rhy. Fig. 1

B5 Emaj7/6 F♯sus4 Badd4

Rhy. Fill 1

B E F♯

(clean tone w/chorus)
let ring

Emaj7/6 F♯sus4 Badd4 Emaj7/6

H P sl. sl. sl. sl. sl.

P.M.

H P sl. sl. sl. sl. sl.

F♯sus4 F♯sus4/G♯ Emaj7/6 F♯7sus4 F♯7

3 sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl.

w/Rhy. Fill 2

Badd4

H sl. sl. H sl.

semi-harm.

H sl. sl. H sl.

5 P P P 3 3 3 3 3 3 3 3

H P P sl. H H P P H P P H H P P H H P P H H P P H H P H P

BS

dim. (Bass & perc.) Fade out

Rhy. Fill 2